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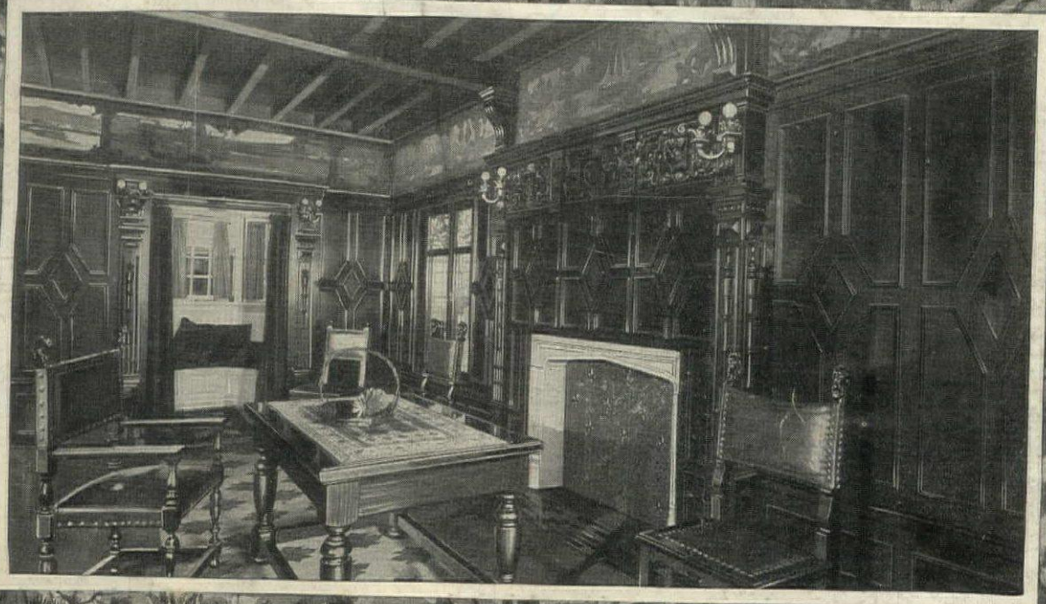

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Readers of House & Garden desiring a breed of dog not found in this directory are invited to write to us. We are in constant touch with the leading Kennels throughout the country and are therefore in a position to put you in touch with the dealer who may have just the dog you are seeking. Address The Dog Show, House & Garden, 440 Fourth Avenue, New York City.

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Thoroughbred Dogs

PERHAPS, as the poet says, "a dog's a dog for all that," but—

There is a certain pleasure, nevertheless, in knowing that *your* dog, the one you literally adopt as a member of your household, is a thoroughbred.

In the interest of good breeding, we propose to picture and describe in brief thumb-nail sketches each month, some special breed of dog, together with our list of thoroughbred kennels. Last month we pictured and described Airedales, Police Dogs, Bull Terriers and Pekingese. Below you will find The English Bull.

The Dog Show

Ask us about all kinds of dogs. We will be glad to advise you where they may be procured.

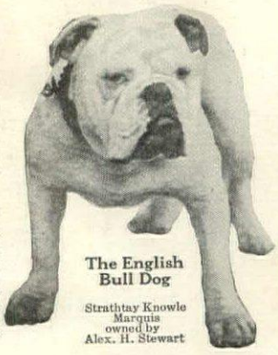
House & Garden
Edited which is incorporated American Homes & Gardens
Condé Nast — Publisher
440 Fourth Ave New York

Send your questions and you will be promptly supplied with complete detailed information.

Who's Who in Dogdom

"THE more a man chums with his fellows, the more uncontrollable becomes his desire to pal with his dog." This from the veteran dog-lover, Thomas W. Lawson. He refers, of course, to the English Bull, his favorite breed.

"Take him all and all," adds Mr. Lawson, "he is the 'gent' of dogdom. By that," he adds, "I mean that an English Bull, perhaps more than any other dog, will make a two-eyed, ten-toed man tumble deeper to his own littleness."



The English Bull Dog
Strathtay Knowle Marquis owned by Alex. H. Stewart

The English Bull Dog is distinctly a "family" dog. He seems to understand the playfulness of children and will stand for any amount of "mauling" from them. Also, he understands perfectly what is wanted of him by grown-ups, whether it be to guard the home or merely to be a hearth-fire or out-of-door comrade.

Where dogs are gathered together for exhibition, the English Bull is generally the show-dog of them all. He is the winner of cups and ribbons galore—all of which he seems to love as if he were human.

Directory of English Bull Dog Kennels

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America, finest pink, large flowers	$1.50	$12
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Mrs. Francis King, flamingo scarlet, large	2.00	18
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Electra, large, brilliant rosy red	$0.90	$8
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Golden West, large orange red, glorious	.90	8
Liebesfeuer, brilliant scarlet, very large	2.00	18
Loveliness, creamy flesh pink, large and beautiful	2.00	18
Niagara, soft primrose yellow, very large	.90	7
Panama, rich, glowing pink, large and beautiful	.90	7
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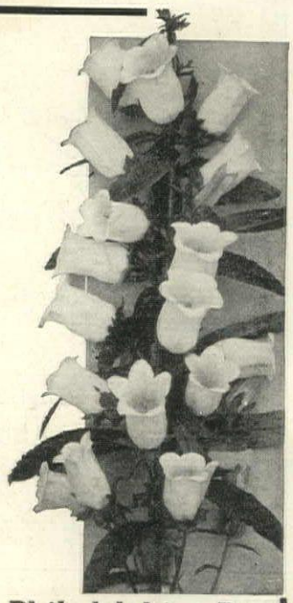

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Our 1916 catalogue

has been completely revised, and includes the best of the new Roses, Shrubs, Hardy Plants and Bedding Plants, as well as those that have become favorites through years of garden associations. A copy will be sent on receipt of your name and address.

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This dahlia was used in preference to chrysanthemums or other dahlias for decorations by the Suffragettes of Oyster Bay last fall. The best all-around dahlia in existence; a tried and true novelty and the most attractive garden dahlia ever introduced. Winners of numerous 1st prizes and certificates of merit — caused a sensation when exhibited in New York and other parts of the country — Introduced by us in 1914 and is now considered, by leading dahlia specialists and amateurs, to be the finest, largest and best blooming dahlia ever introduced, 3 to 6 giant blooms up to 10 inches in diameter will open at one time on each 3 to 4 ft. stems. Your garden is not complete without this wonderful chrysanthemum-like dahlia. The beautiful dazzling golden yellow color of the flower will delight and attract everyone. This dahlia is drought-blight and insect-proof and will bloom when others fail, and is to dahlias what King Humbert is to cannas or American Beauty is to roses. We have hundreds of testimonials confirming above claims. We grow all of the best of the newer dahlias and are proud to boast that the Golden Gate is still the best garden dahlia. Send in your order at once as we have an enormous sale on this variety and may be sold out later. Send your order now and have Golden Gate blooming in your garden this year. One large field root for 50 cents—post-paid $5 per dozen. Our dahlias were given three 1st prizes at the American Dahlia Show. We carry all the good ones of new and standard sorts, all free-bloomers that have made good for florists' use—No shy bloomers listed in our 1916 catalog that will be mailed free on application.

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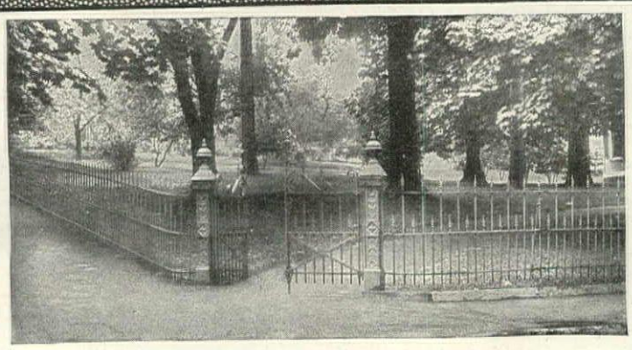

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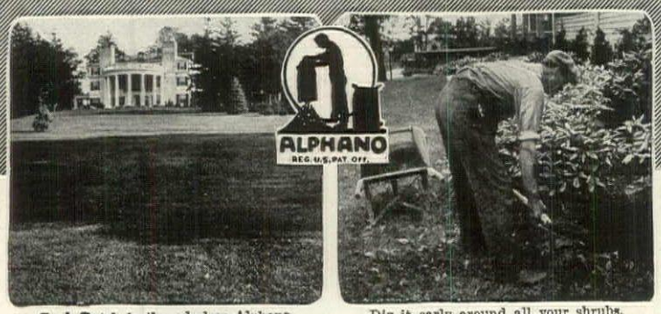

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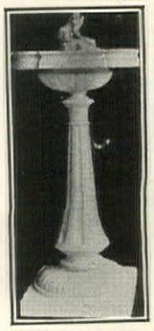

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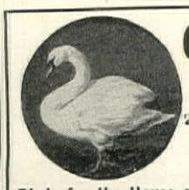

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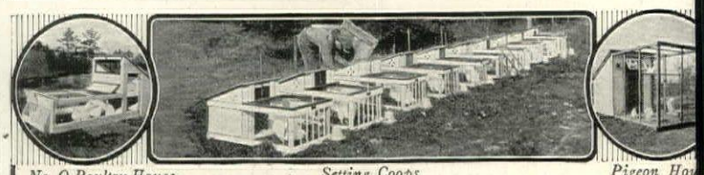

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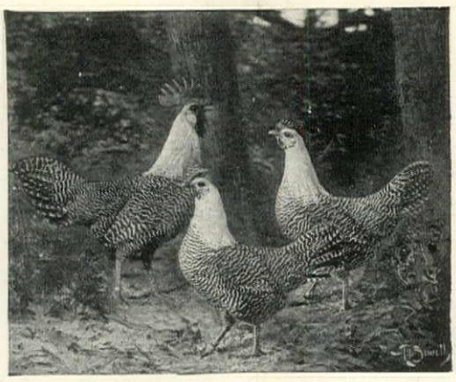

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At Boston, 1916—Cock, 1-2-3-5-6; hen, 1-2-3-4; cockerel, 1-2-4; pullet, 1-3-5-6; 1st and 2nd exhibition pen; 1st display; American Campine Club Special for best cock, hen, cockerel, pullet and pen. Thirty-nine Specials.

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¶This year's awards to be added to its previous records are

Two Large Gold Medals

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¶Makes a wonderful Scarlet bed and an exceedingly fine combination as a border to our **Bronze-leaved King Humbert.**

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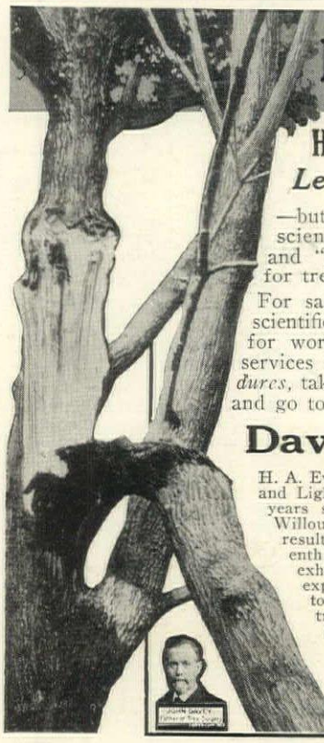

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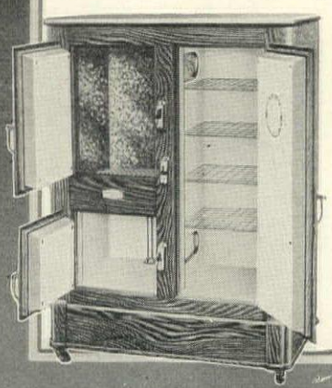

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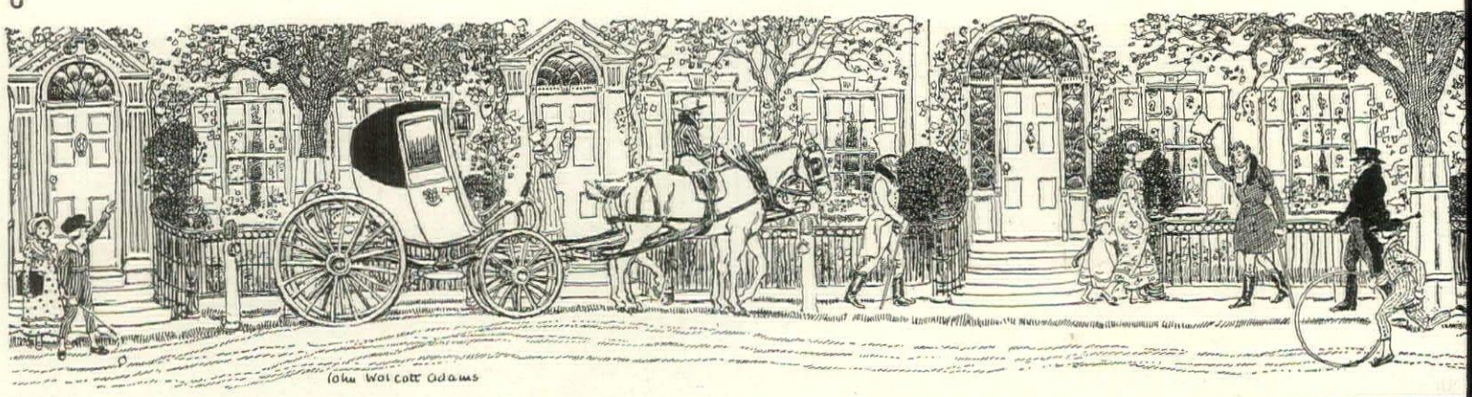

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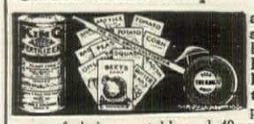

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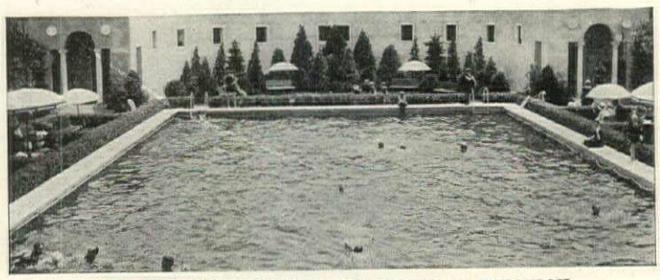

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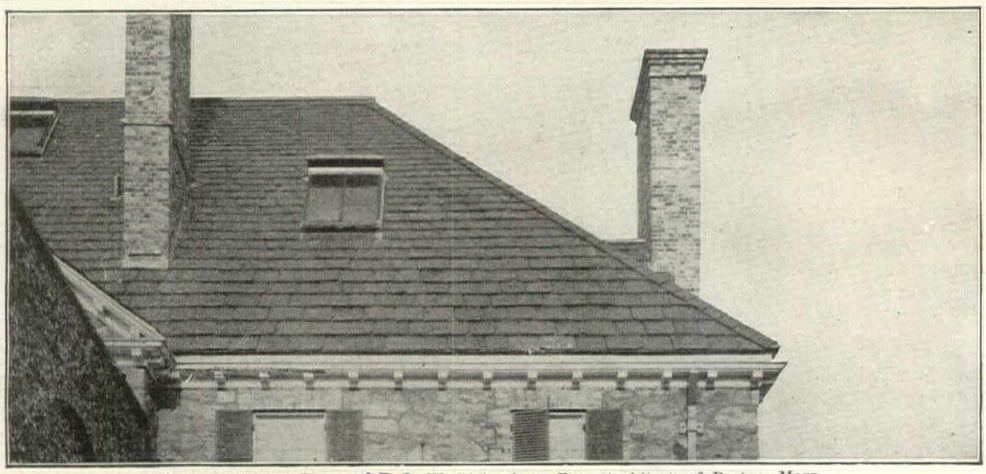

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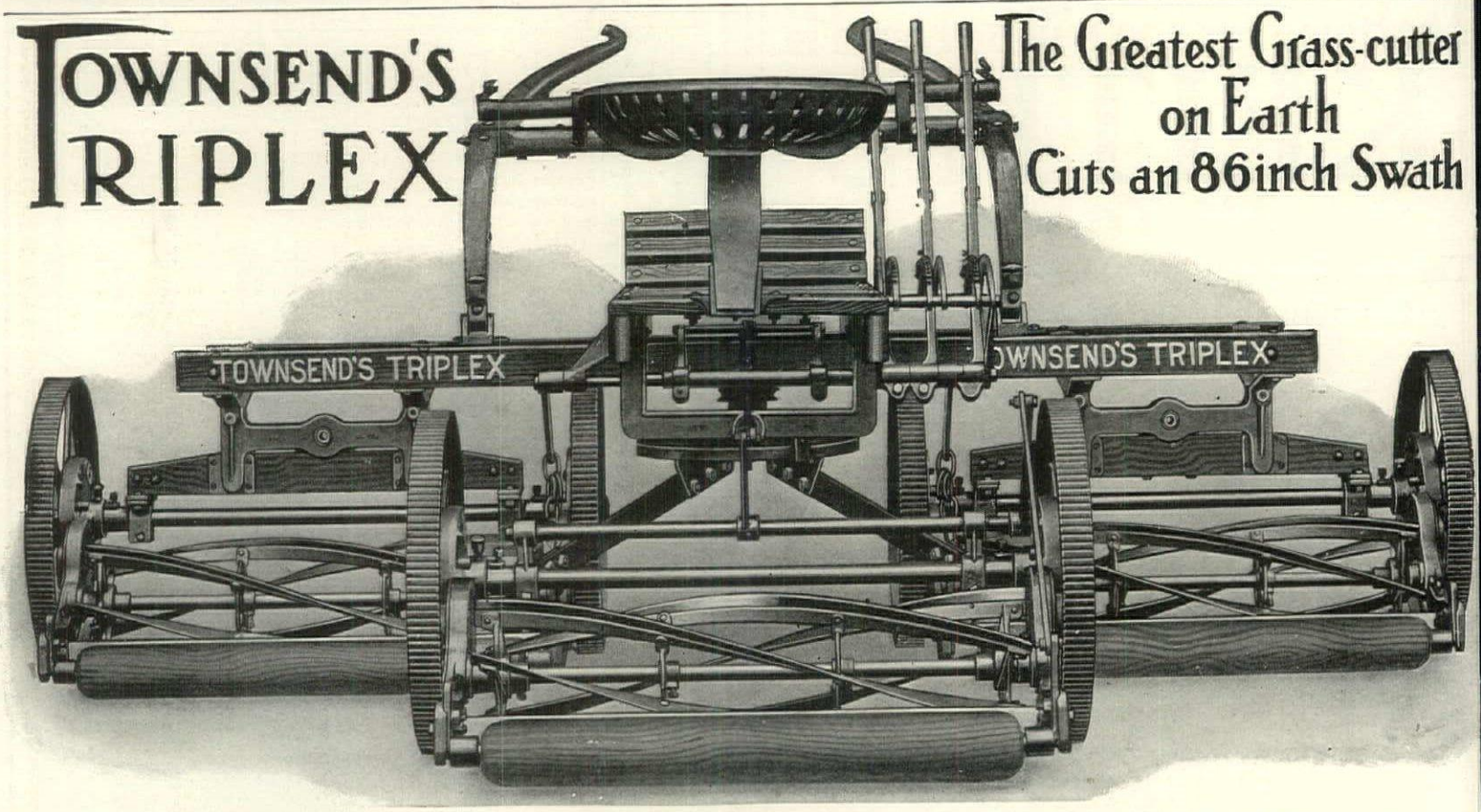

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MARCH, 1916 VOL. XXIX, NO. THREE

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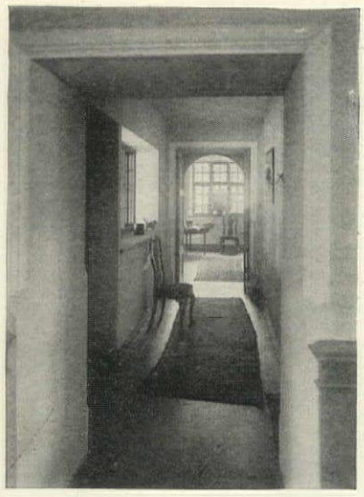

You will see this in the Little Portfolio of Good Interiors in the April issue

THE SPRING BUILDING NUMBER

¶ It looks as though prosperity had come home to roost. Money is cheap and the builders have been revived. The time to think of your summer home is now. That is why the April HOUSE & GARDEN is devoted to Spring Building.

¶ As there are twenty-six articles in that issue—four more than hitherto—only a mention of their names is possible: Fashions in Country House Architecture, Planning a House by the Compass, Kitchens for the Summer Home, The Modern Gladiolus, Making New Gardens, The Small Book Room, Ornamental Birds, Fox Terriers, Shrubs for the Small Place, A Little Portfolio of Good Interiors, Gardening for the Kiddies, Houses with Their Backs to the Street, American Handicraft Lace, and—well a lot of others. This means a larger magazine with a fresh source of inspiration at every turn of the page.

¶ Readers of HOUSE & GARDEN who are accustomed to buying their copies on the newsstands had better put in their orders ahead of time. The December and January editions were completely exhausted and many readers forced to do without.

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Photograph by Johnston-Hewitt Studio

A glimpse of an old-fashioned garden by an old-fashioned house —the residence of Mrs. Henry C. Coe, at Southampton, L. I. Other photographs of this house will be found on pages 36 and 37

IN A COLLEGE GARDEN

ARTHUR CHRISTOPHER BENSON

Decorations by Allen Lewis

THE old garden of Magdalene College, Cambridge, does somehow contrive to combine, in a singular degree, charm, use and historical association. Although it lies in close proximity to busy streets and houses, it is yet strangely secluded. A much-frequented road passes along by the northern wall of it, but few of those who go by are aware of what a reposeful and embowered place lies hidden close at hand, for it is screened from the road by a dense row of ancient lime-trees. To the east it is bounded by the garden of an old house belonging to the college. Along its south side the river Cam passes by, with all its ribbons of trailing weed. It is true that the Electrical Supply works border the river on the other side; but here again the garden is hidden away, behind a lofty row of elms and alders, while to the west and southwest it is again concealed from the busiest of streets by college buildings.

Part of the garden is assigned to the Master, a lovely old lawn, fringed by a low gravelled terrace, and full of close-grown shrubberies where the birds sing loud and clear in the evenings; and the little vista is closed by the ivied wall, with traceried windows, of the college chapel. The rest of the garden consists of a carelessly-ordered pasture, where the grass grows high in the summer, and the white cow-parsley spreads its fans of bloom. Dotted about in the grass are old apple-trees and pear-trees, rich in flower and fruit. One ancient apple-tree is very conspicuous. It was blown down years ago, but the roots were protected by a mound of earth, and the stem has rooted itself afresh so that the tree now flourishes, with ruddy-globed fruit, above a gnarled and prostrate trunk.

The great feature of the garden is a high steep bastion of rough turf, once part of the fortifications of the old Castle, whose green mound rises high above the intervening houses. This is planted with ancient yew-trees, which cast out their pale seeds, like puffs of smoke, when the trees are buffeted by spring winds, and here in sheltered corners the earliest primroses blow.

There is little attempt at elaborate flower-growing. There are a few borders of old herbaceous plants, some rose trellises, a rich bed of lilies-of-the-valley. In one place some small and dainty daffodils are spreading themselves.

I was staying in the English Lakes with a friend some years ago, and we were walking in a secluded bay of Ullswater, near Gowbarrow Park, when he told me that it was the scene of Wordsworth's poem of "The Daffodils." The owner of the ground gave his consent to my transplanting a few bulbs. They took very kindly to their new home, and now the direct descendants of Wordsworth's daffodils toss their heads in the breeze in the College Garden, as blithely as they did beside the lake when the poet saw them a hundred years ago.

THERE are a few curiosities. At one place there are some little gravestones with quaint inscriptions commemorating the dogs and cats that lived a happy life at the lodge during the tenure of the mastership by the late Lord Braybrooke, who held the office for over fifty years; for Magdalene has a curious feudal tenure. The great house of Audley End, some twenty miles from Cambridge, was built by Lord Audley, Chancellor to Henry VIII. He attached the right of appointing the Master of Magdalene, not to the family, but to the owner of the estate of Audley End; the Masters have been always so appointed, and many members of the family, now represented by Lord Braybrooke, the inheritor of Audley End, have held the office.

In another corner stands the ancient chapel pinnacle, taken down as ruinous, and rebuilt in the garden. For modern use there is a lawn-tennis court, under the old bastion, where the Fellows refresh themselves from their labors by a game with nimbler undergraduates.

But for the greater part of the day the place lies almost unvisited and unsuspected, a pleasant spot to stroll in on a spring morning, on the path that winds in and out among the shrubberies thick with budding leaves, or sweeter still in the cool summer evenings, when the garden-alleys are full of wandering scents, and the bells sound softly from the towers of the town.

A strange and beautiful legend is connected with this garden. When St. Etheldreda, once Queen, and afterwards Abbess of Ely, had begun to prove her sanctity by the many miracles wrought at her tomb, the monks decided that she must have a statelier sepulchre. One of them had a dream of sacred import, as a result of which they took a big flat-bottomed boat, and rowed up the Cam till they came to a place where an old grass-grown fort stood high above the stream. Here the river divided, and they took the channel which led up among

the reeds to the bastions of the fort. The monk who had seen the vision said that this was certainly the place. They landed, and there among the thickets stood an old stone tomb, ready to their hand. This they conveyed to the boat, it was re-erected at Ely, and the Saint was buried in it. So says the old legend of the Book of Ely. But where was the place and the dividing of the river?

NOW about a century ago an old cupboard was taken to pieces in a little house at Ely, and it was found that a part of it had been made out of a painted mediaeval panel, containing a representation of the tomb of St. Etheldreda, which was destroyed at the Reformation; and it is undoubtedly a Roman sarcophagus, with circular plaques of mosaic. That was the first confirmation of the story.

A year or two ago an archaeological society got leave from the college to dig a trench across the garden from the bastion to the river. They began by finding many Roman remains, and a little paved causeway, which went some way into the orchard and then suddenly stopped. Then for some yards there was nothing but gravel and fresh-water shells; then the Roman remains began again. The mystery was explained. We had found the missing channel. The little causeway was a landing-place for boats, and the space of gravel and shells was the old river-bed, where it divided.

This then was doubtless the place where the tomb was found; on the flat ground below the bastion there had been a Roman cemetery, as the many fragments of urns clearly testified. The ruined fort was the Castle; and it was no doubt in the College Garden itself that the monks landed and obtained the sepulchre for the royal Saint!

Moreover, the old name of the garden was the Pond-yard, and it is clear from old maps that there was once a long piece of water in the orchard, used as a fish-pond by the Benedictines, when they first settled at Magdalene, and built a hostel for their novices to attend Cambridge lectures—a building which was included by Lord Audley in his college when he founded it a century later. This fish-pond was what was left of the old channel.

That is a strange and fascinating little bit of history to be included within the walls of our sequestered garden. It links the old and the new together, and touches to light dim and far-reaching memories.

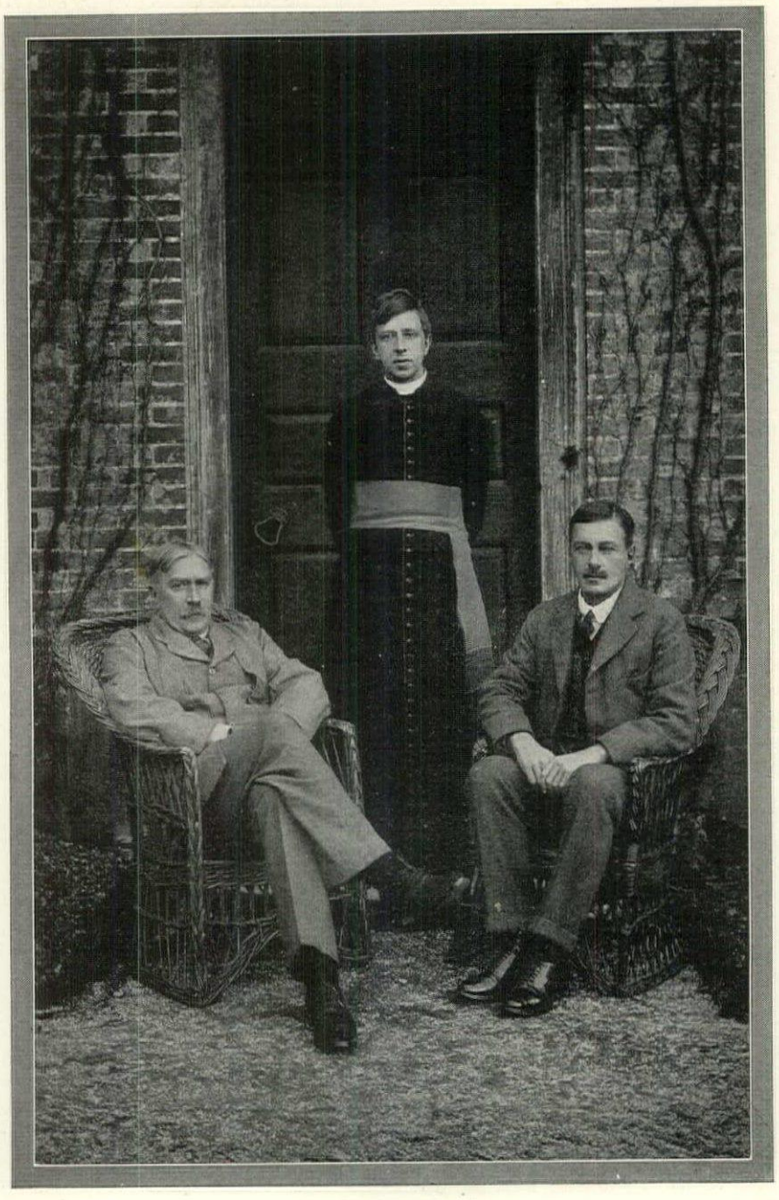
IN old days, when I was a Fellow of the College, I lived in ground-floor rooms in the building which holds the wonderful library left us by Pepys, where the famous diary is, and the navigating-chart of Francis Drake and many other treasures. My low mullioned rooms looked out on the garden; I was writing my book, the College Window, and on moonlit summer nights I used to let myself out into the garden by a private door, walk up and down on the turf over the shadows of interlacing boughs, and watch the moon rising above the silvered roofs and high chimneys of the beautiful little College. A homely spot, with its orchard and shrubberies, and the river softly lapsing past the privet-fringed bank.

It was a strange rapture, not unmixed with melancholy, to feel oneself for a short space the inheritor of all those clustering memories, and to look forward to a future, still rich in life, in which one's own past, that seemed so full and active now, would be preserved at best in a half-remembered name!

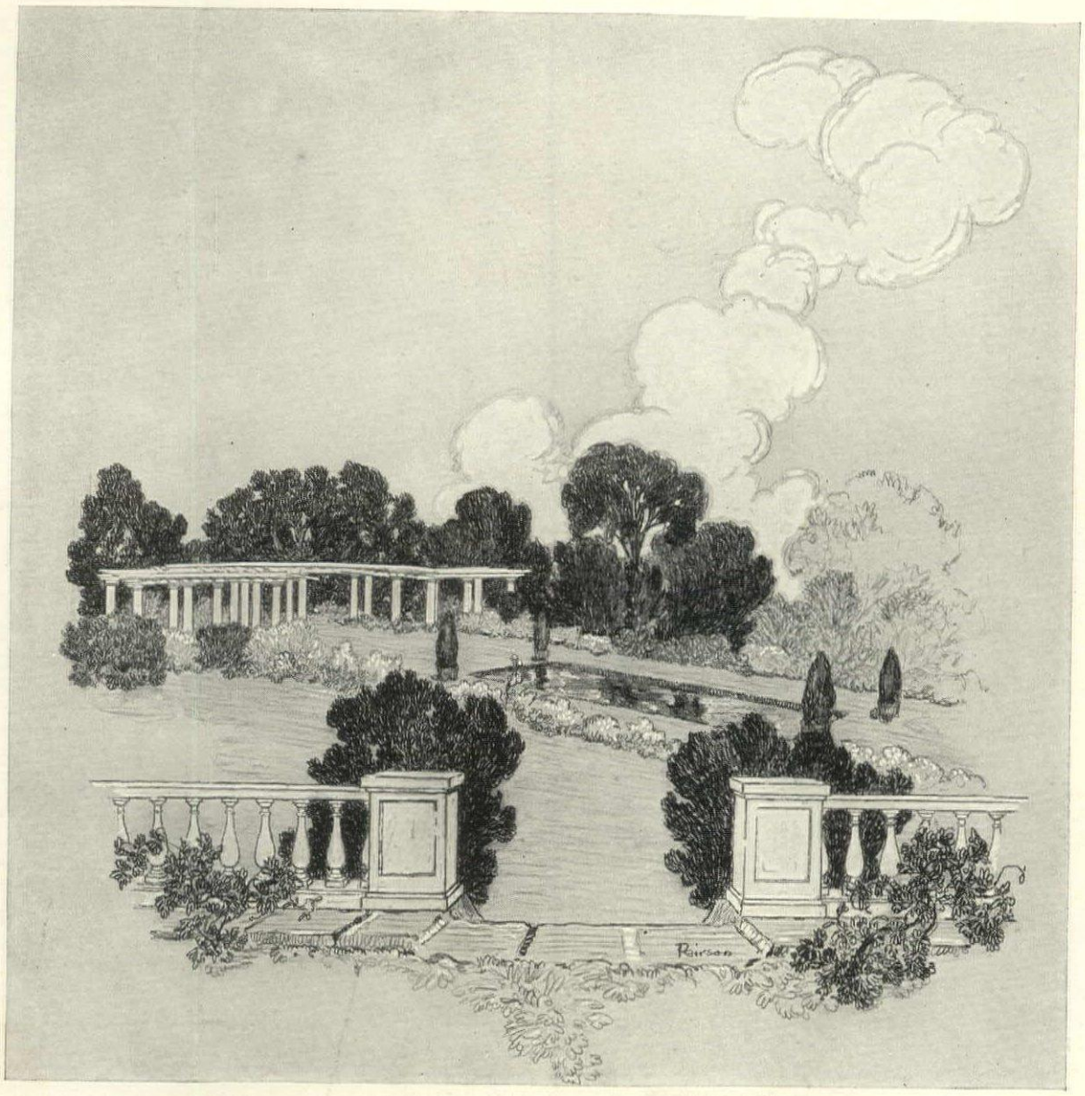
IN such an hour, in such a garden Nature would seem to draw aside the curtain of her silences that there be revealed to us some glimpses of her mystery. Ear may not hear nor eye behold. Rather, in our poor comprehension, are we linked spiritually to all those growing things. Rather are we gathered up, as in the arms of an infinitely tender mother whose word brings surcease and relief. And into our souls enter the abiding strength of the wind-embattled oak, and the tenderness of fragile blossoms. A whiteness as of lilies descends upon us to cleanse and purify. Upon our torn spirits is poured out the fragrant balm of countless flowers and they know the soothing touch of gently stirring things.

Doubt then grows very far away, and grief becomes to us but the ghost of a memory. We tread the silent paths, rejoiced, as one who has looked upon terrible things unafraid.

At such a time there comes what, for all its sadness, is yet a consoling and sustaining thought, that each one of us belongs to the scene and surroundings where our life is lived, more than the scene and surroundings belong to us. That it is the place, and the life of the place, which is the more permanent, not the hand that labors and the brain that plans, or even the very heart that loves it all; we can but give our best and pass on, thankful if we have faithfully handed on the old tradition and enriched the growing experience; and grateful, too, to have been intertwined with it all, exactly in that little space of rain and sun, of summer and winter weather, before we depart like the home-seeking bird for our journey over the wild waste of sea.



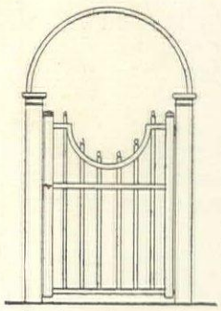
The three Benson brothers: E.F., of the delectable "Dodo" fame, on the right; the late Monsignor Hugh Benson, likewise author of novels; and to the left, Arthur Christopher Benson, whose essays of rare charm are known the world over. The paper above has peculiar interest, in that it describes the garden which gave A. C. Benson the inspiration for that book which first brought him fame on this side of the Atlantic: "From a College Window"



A HILLSIDE GARDEN IN NEW ENGLAND

Prentice Sanger, *Landscape Architect*

ELSA REHMANN



Design for the gate to the service court

IN the steeply sloping residence section of one of those charming old New England towns is a certain remodeled place where the problems of a peculiar location and a successful treatment have been solved at one and the same time. From the rather crude planning which characterized the fitting of the old house to its site has been evolved a scheme wherein all the natural advantages of the site have been retained, the former defects remedied, and the separate features of the place united in a harmonious and pleasing whole. Here is the story of how it was done.

In the beginning there were three determining factors in the rearrangement: a sharp double tilt of the property to the south and west, a view of distant hills to the southwest, and the position of the house and barn. The first and second of these were unalterable; the third must be retained if possible.

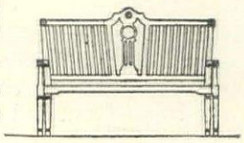
Taking the house and its immediate surroundings first, the old entrance drive on the south, which detracted from rather than added to the effect, was abolished. In its stead a new one was built at the extreme north side of the lot, curving away from the side of the front porch so that it would not spoil the width of the front lawn. The drive as it now stands takes up the least possible space consistent with generous room for turning, and is in close and direct communication with service court and garage.

Near the entrance of the drive on the lawn side, prairie roses and prostrate junipers spread their branches over out-cropping rocks. On the other side, the pendant branches of forsythia and the graceful growth of spirea bring the taller shrubbery down to the ground.

Backing the service court, so to speak, is the garage, a building of real architectural worth as well as practical utility. Two entrance doors are provided for it, and there is ample space for two cars, as well as the usual outfit rooms, inside. The old barn's stone foundation upon which the garage is built forms good storage room below and provides a large additional space at the back for an open balustrade platform.

The Service Drive and General Plan

While the principal connection from the garage to the house front and the driveway is through the service court, yet it was obvious that in rearranging the old place some separate roadway must be provided to enable tradesmen's wagons, etc., to reach the service wing without being too much in evidence. Accordingly it was decided to build a long, narrow driveway from the west corner of the service yard, down the hill to the street which bounds the property on the south. Properly screened as it is from what might be termed the "living" part of the house and grounds, this entrance is at once direct and easier to negotiate than the steeper street on the east.



Design for a small bench by the central stairway to the garden

With these two driveways and the position of the house and garage established, the rest of the landscaping plan followed

At the west side of the flower garden is a semi-circular seat, backed by hemlocks that throw the shadows of their delicate boughs across it

more or less as a matter of course. Quite logically the place resolved itself into three general divisions; to the east the front lawn, to the south the flower gardens, and to the west the vegetable garden and greenhouse. The first and second of these deserve especial mention.

The front lawn is quite simple and in harmony with the suburban character of a New England town. The old trees just inside the wall, which extends along the street, give abundant shade and a finished appearance to the planting, while the stiff line of the wall is broken by a mass planting of laurel under the trees. Two old maples, fortunately inherited from the original place, stand on either side of the path entrance, making an unusually fine setting for the gateway and emphasizing its sunken position between the stone posts. The tree and shrubbery planting which frames in the south side of the lawn disguises somewhat the steep slope and has an added value in helping to enclose the flower garden.

The Terraced Gardens

The slope immediately to the south of the house is terraced —probably the only way in which it could be successfully treated, under the circumstances. Here, the lawn in front of the living-room and its tile piazza is on the highest level, the formal flower garden occupies the lowest level, while in between is another terrace. The house is divided from the front lawn by a planting of *Abies concolor,* prostrate junipers and *Rosa nitida.* These are particularly interesting in autumn and winter when the red of the rose stems makes a contrasting note with the grey green of the spruce. *Juniperus tameriscifolia,* one of the numerous forms of the prostrate juniper, plays a delightful little part planted at intervals close against the brick steps.

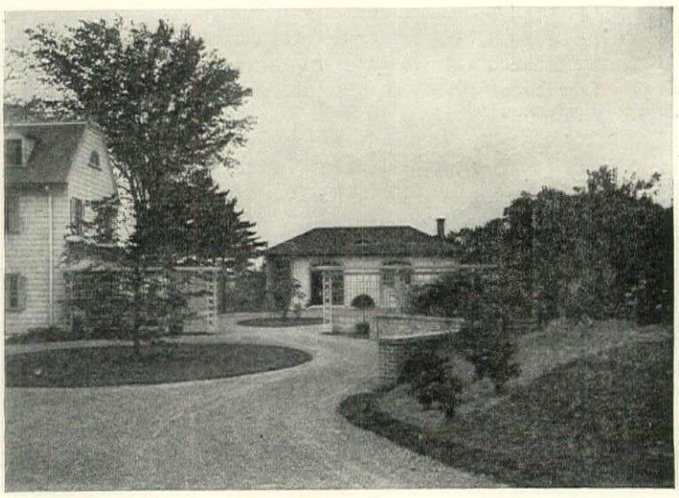
Dividing the house lawn from the lower terrace is a wall surmounted with a balustrade, in front of which is a flower border. Three stairs with connecting paths lead down through the second terrace to the garden and give easy access to it. An added convenient entrance is a small gate which opens on a path to the service road, and connects with the rest of the grounds.

The Boundaries

The heavy plantation of evergreen and deciduous trees disguises somewhat the irregular slope of the ground which drops away from the garden in three directions. This planting forms a generous boundary for the garden, the dark green of its white spruce, cedars, Scotch pine, white pine and hemlocks making a pleasant contrast with the flowers, while the flowering trees add to the bloom of perennials. The blossoms of Amelanchier, red bud, dogwoods, locust, yellow wood, horse-chestnut and catalpa continue from early spring into the summer.

The contrast of *Abies concolor* and *Rosa nitida* on the house lawn is continued with Ghent azaleas against arbor vitæ on the terrace, while in the garden boundary the red flowers of *Pyrus atrosanguinea* make a brilliant effect against white spruce.

The hawthorn hedge which encloses three sides of the garden is another interesting feature of the boundary and the stone wall on the fourth side is an especially fine piece of retaining masonry. The privacy gained by a good enclosure is very essential in the success of a garden as an out-of-door room, and it is pre-eminently as an outdoor



The front lawn and entrance are kept quite simple and in harmony with the suburban character of a New England town

room that a flower garden is an important part of the grounds.

The large semi-circular seat on the west side of the garden proper is a very inviting place from which to view the flowers. When the hemlocks at its back are tall enough to throw the shadow of delicate boughs across it, it will grow in charm and seclusion.

Opposite to the seat is the pergola. It is unusually fortunate in its position in front of the heavy evergreen planting, and as soon as the vines begin to cover it, it will sink into its right place in the garden and be a shady retreat from which to look out on the sunny flower borders.

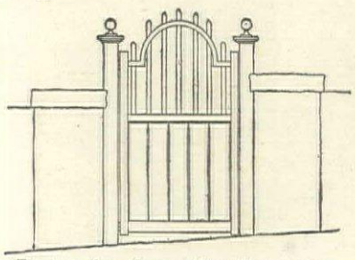
The Flower Beds

The whole of the garden can be seen at one time, so a certain uniformity in its planning was desirable. To a great extent this was obtained by the four central flower beds where *Viola cornuta* and Arabis are used as edging plants and iris, columbine, achillea, *Chrysanthemum maximum*, phlox and asters appear in a continuous succession of bloom. These were chosen largely because of their long blooming habits as well as their flower display, but of course, they form only a small part of the planting.

The four beds form the borders for the lawn space, and for the pool in its centre, the oblong shape of which conforms with the rectangular outline of the garden. It is interesting to note that the pool is so constructed that the grass can grow to the very edge of the water, an effect particularly good in preserving the lawn simplicity.

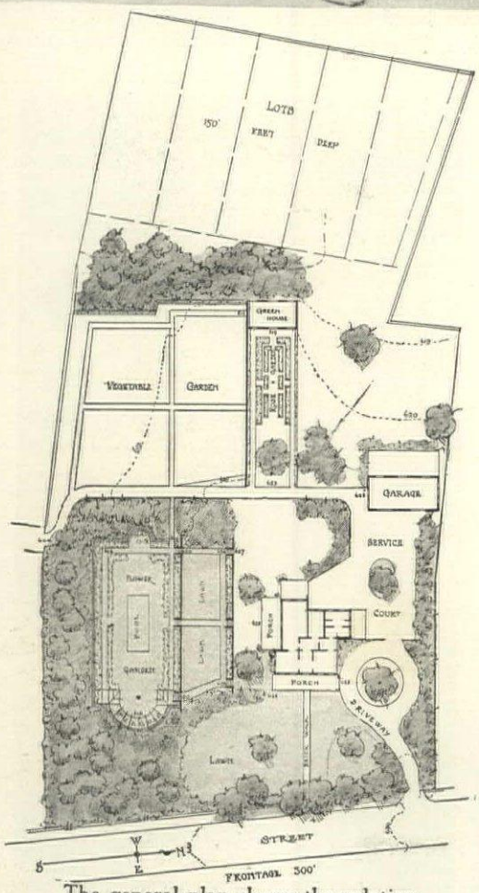
The central flower beds are comparatively low and broad in appearance, while the long side borders give an enclosing high effect with many red and white hollyhocks to make a particularly fine effect in midsummer. The continuous bloom of many varieties is very effective when the garden is viewed from above, and adds an interest to the close inspection of the flowers when one comes unexpectedly upon scattered groups of them.

Taken as a whole, the garden is an intimate part of the house, especially of the living-room. Its sheltered position, its comfortable seats, its shady nooks, its bright color, all draw one out of the room into its larger open continuation, the garden.



Design for the wall and gate into the vegetable garden

A heavy plantation of evergreen and deciduous trees disguises the slope of the ground from the end of the garden



The general plan shows the relation between the various parts of the property development

One cannot look upon this rejuvenated New England place without admiring the effective manner in which its various dissimilar features have been drawn together and harmonized. It is distinctly a "home," with all the intimacy of arrangement and effect which the word implies.

The Landscaping Problem

There is, indeed, far more to the successful accomplishment of such a task than merely planting for ornamental effect. The real problem was not how to obtain this or that individual combination of color or strength of outlines, but rather to create a real "home ground," an organism in which the subdivisions, while serving their own peculiar functions, are united in a definite, concrete whole. Hillside property is a subject with which many others have to deal in one form or another. The actual situations to be met vary, of course, in practically every case, but the main principle is fixed: the practical conditions must be moulded into a skilful design which is supplemented by a planting of decorative value.

Many good varieties are available for the berry patch. This one is Jessica

STRAWBERRIES, HOME GROWN

A Berry Bed for the Garden—Preparation, Planting and Care That Bring Results—The Best Varieties to Grow

ROBERT STELL

PEPPERS, new peas, fresh egg plants—why not home grown strawberries as well? They will thrive in practically any part of the United States, they are not over-particular in the matter of soil, and they are hardy. And this is the time to start them.

The strawberry is essentially a plant that asks a spot for its very own, and so it is usually grown in specially designated beds. The best soil for it is a dark, sandy loam, fairly damp but by no means mucky. Lacking this, strawberries will succeed quite well in any soil that will grow good potatoes or corn.

See that the bed is well drained and manured. If it lacks richness, manure in the proportion of one load to 1/20 acre should be added and plowed or forked in. As a top dressing use a similar amount of well rotted manure, and harrow the whole surface thoroughly.

The new strawberry bed is started with the runners from matured plants. If possible, secure runners which were sent out by their parent plants last fall, and after seeing that their roots are light in color, long and thrifty looking, clip off about 1/3 of the root length and remove all the dead, withered leaves. Do not let the sun strike the roots at any time.

The First Season

Set the young plants 2′ apart each way—a convenient way of determining their position is to mark the bed lengthwise and across with 2′ rows and set a plant at each intersection of the lines. Open the soil with one hand enough to accommodate the roots in a vertical position, insert the plant and hold it with its crown just below the level of the surrounding surface while you firm down the soil around it. Do not, however, allow any earth to cover the crown. If the weather is warm and dry, a little water around each newly set plant will help matters.

From now on, during this first season, hand cultivation will be the best way to check the weeds and keep the soil in condition. When the blossoms appear, nip off every one—the young plants must not be allowed to bear until next year, for all their energies now should be devoted to growth.

Some time in July you will notice new runners developing on each plant. As soon as these are long enough, train them out from the parent like the spokes of a wheel, so that they will be equally distributed over the surface and their roots relieved of all crowding. A little earth sprinkled over these runners will keep them in position.

By autumn the plants will be of good size and their runners well established. Keep them well weeded always, and when the ground has frozen cover them from sight with a mulch of meadow hay or good, weedless straw. This covering will serve as a protection against sudden changes in temperature, and should remain in the spring until all danger from freezing nights, with their resultant honey-combing and mounding of exposed ground, is past.

Care of the Mature Plants

When the spring has really opened up the mulch had best be removed entirely from the plants, lest it hinder their growth. Sometimes this is not done, on the theory that the straw keeps the fruit cleaner and free from the grit which otherwise might lodge on it during rainy weather. In the case of unthrifty, straggling plants this practice may be justified, but if the bed is as it should be it will be so leafy that each plant will act as the protector of its own fruit. There is no harm, however, in scattering a little of the cover mulch over bare, exposed places between the rows after the spring cultivation is over.

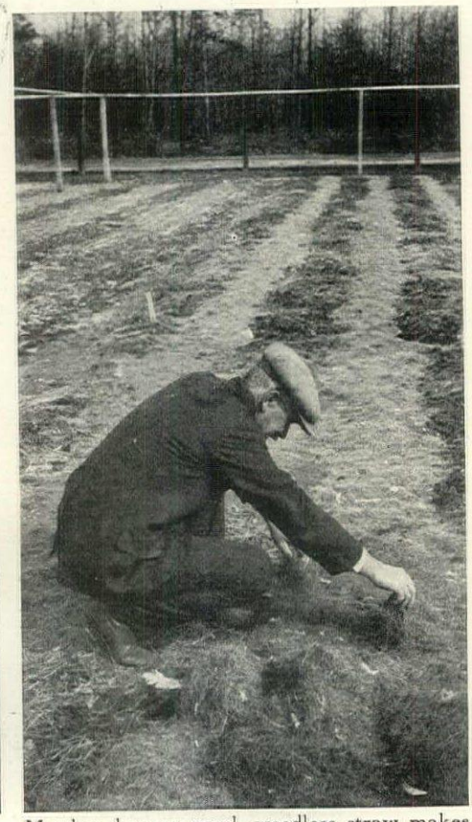
When the mulch is off the bed, a top dressing of well rotted stable manure should be applied, in the same proportion as in the original preparation of the soil. Wood ashes are an excellent, though often less easily obtained substitute, but they should be used cautiously because of their rather concentrated strength. Weeds, of course, must be guarded against. A conscientiously wielded hoe is the best protection from them, but in using it be careful not to go deeper than ½″, else you may hurt the roots of the strawberries themselves.

We come now to the blossoming and fruiting season, and consequently to your reward for all the watchful waiting your strawberry bed has so far entailed. As to the harvesting and use of the crop nothing need be said, for the person who does not know how to pick and eat a strawberry would scarcely have reached this point in the story. A few words regarding the future, however, may not be out of place:

The first and second crops from a

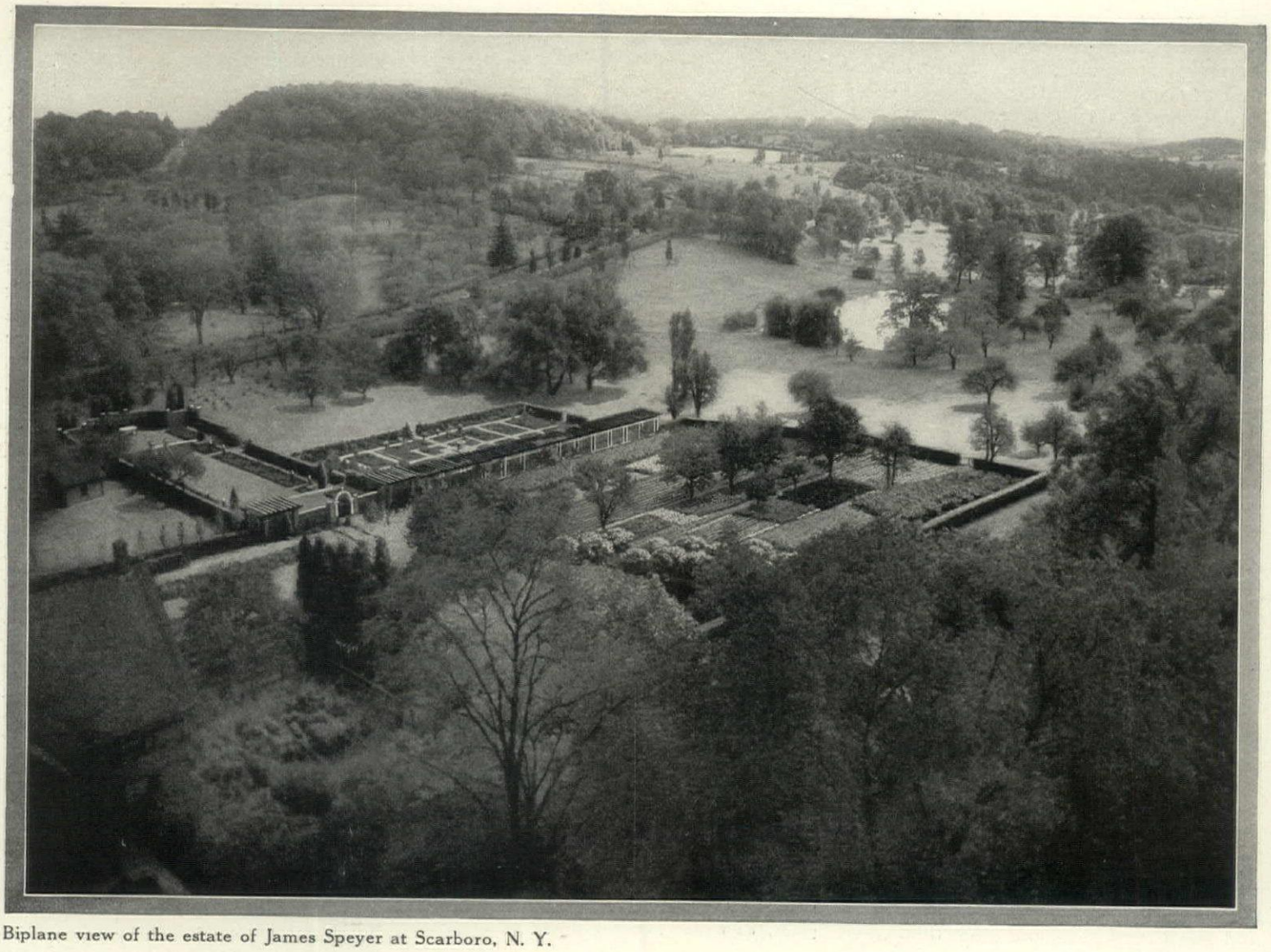
(*Continued on page* 54)

Pots may be used to hold the new runners, where they quickly develop into thriving stock



Meadow hay or good, weedless straw makes the best winter mulch to guard against frost

The properly home grown strawberry is far better for table use than the fruit-store brand



Biplane view of the estate of James Speyer at Scarboro, N. Y.

WHY NOT YOUR OWN NURSERY?

Suggestions for the Garden That Goes Bald and the Garden That is Crowded

GRACE TABOR

ALL flowers have their faults—for gardeners are a fallible lot and flowers unruly. Like people, some are more faulty than others, and, similarly like people, the faults of one may perfectly well be the faults of another. That is, the same faults are common to all flower gardens, even though some may not show them.

Perhaps the fault most commonly found in the average garden is a bare spot here and there. By this I do not mean a space left untreated, but a real bare spot where something is intended — made bare through a failure, or through a little neglect at a crucial time, or through miscalculation of one sort or another—the kind of vacancy that calls attention to itself, and that the gardener apologizes for whenever he passes it.

Such spots are almost sure to appear even in well regulated gardening; for some plants that have done well in previous seasons fail unexpectedly and either die altogether, or grow so poorly that they do not fill the niches allotted to them. So there is just one way to be sure of avoiding them; have a garden nursery—a place where flowers are raised for the one purpose of filling in the vacancies that are bound to arise.

An old house with a proper setting of trees, shrubs and vines—the residence of F. S. Olmsted at Brookline, Mass. Here the natural and artificial features are in their correct relation, supplementing each other

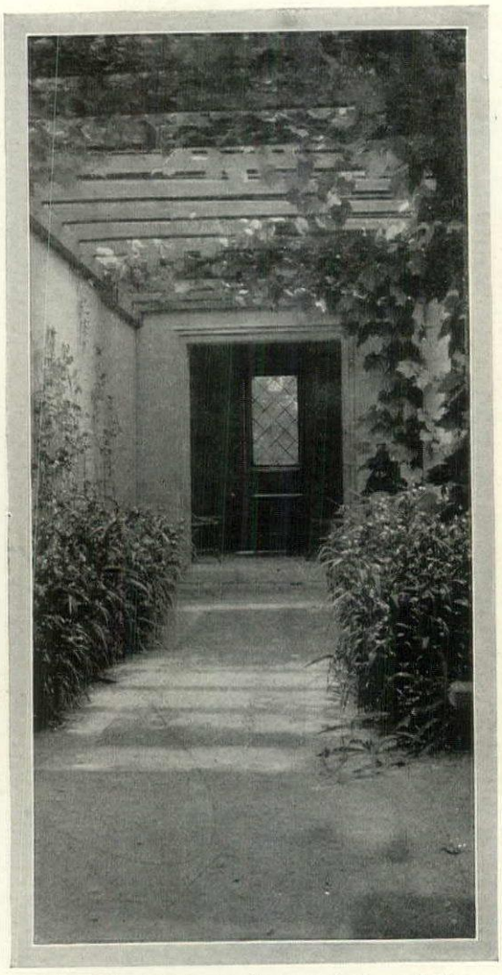
The Home Nursery

Growers of fruit always have these nurseries; one is maintained usually on a large estate for the purpose of reinforcing shrubberies or shade plantings, if accidents of weather deplete these; but I have come across few indeed given over to flowers. Which makes me wonder, for though the flower garden is of the summer only, and though flowers may be grown quickly compared to fruit trees or shrubs, surely there is nothing that the gardener ever wants more intensely than he wants a good plant in the flower garden, if a poor one develops.

Do not wait for the need; anticipate it. Set aside a small space in the garden, a border along its path, or the space where the hotbeds are, and get under way certain substitute plants which may go into this space when the weather permits. One packet of seeds of the right thing will assure plants enough to do no end of substituting. It is not necessary to have a variety for this; all that is needed is sturdy, sure growth, of a floriferous nature—and bearing flowers not too strong

or peculiar in color. Let the choice be also a plant of rather upright habit instead of spreading; then it may be used in place of either form, whereas if you choose a wide spreading kind it cannot be introduced into the space made vacant by the illness of a hollyhock or a foxglove or other tall and narrow growing specimen. And of course, choose an annual.

The giant snapdragon (*Antirrhinum*), which grows about 3′ high, may be had in the pure colors — white, scarlet, yellow, garnet, pink and rose as well as in a mixed packet—is one of the most satisfactory things the gardener can grow, whether for itself in the flower garden or for its merits as a substitute plant to be cultivated in the "nursery." Sown out-of-doors early in May it comes into bloom in July; that is, in about ten weeks, under good weather conditions. Sown in a flat cigar box now, and kept in a bright window until the first pair of true leaves are formed, then transplanted to thumb pots or to a roomy flat, to be moved thence to 2″ pots as it outgrows this, it will be within a fortnight of bloom when put outdoors into the nursery early in May and blooming freely by the time you need it in June or July.



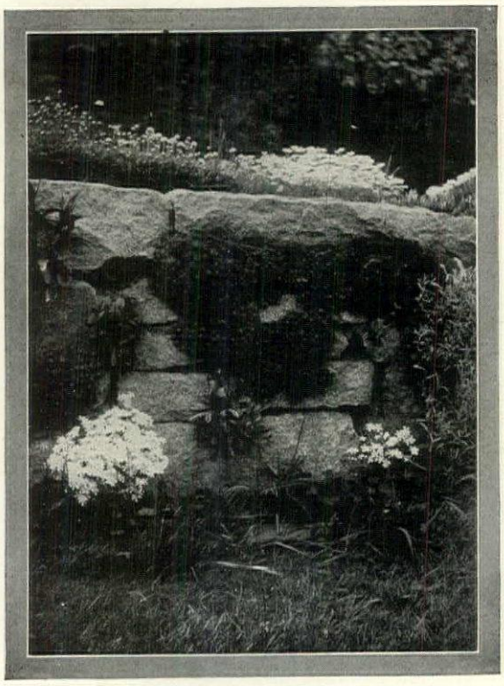
There is no excuse for a naked patch in the garden, even though it be in a shady place, as under trees or under an arbor

How to Transplant

Transplanting at such a time has never been to me the dangerous operation some declare it. I have moved perennial larkspur in full bud, and they have never dropped their heads; and phlox in blossom and other things too numerous to mention which people say will die if you touch 'em. I contend that if it is properly done, there need be no fear of consequences. But be sure you do it properly. Which means doing it so carefully that the plant really does not know it has been shifted. The secret of it is a huge earth ball, of course, embracing all of the roots and watering in after resetting.

Have a square of burlap to lay down beside the plant you are to move, and insist that it be taken up with a pointed nosed shovel, not with a square spade. Have your gardener set this deep into the earth and dig vertically all the way around the plant, describing a circle a little larger than the spread of the plant's leaves, before he undertakes to do any lifting whatsoever. If it has not rained within thirty-six hours, water the plant in this narrow cut or channel, pouring in gently as much as a pailful, and go away until the next day. Then begin again, plunging the shovel in vertically to avoid cutting off the ends of the rootlets, and gradually work around and under the earth ball thus set apart until it will lift intact. As it is lifted free of the ground, slip the burlap under it quickly and then let the shovel be withdrawn carefully, not to shake or jar it. Draw the burlap up around the plant's trunk and secure its corners, then set the whole lightly on to a barrow or flat board or some such thing, for transportation, remembering always to avoid jars.

Dig a hole to receive it a little larger than the hole it has left; pour a pailful of water into this; sift some earth lightly over the saturated ground as soon as this water has been absorbed; set your earth ball down into this hole, loosening the burlap after it is in the ground and then raising it gently far enough to allow this to slip out; settle it in place, fill in around it, tamping lightly if it is a light soil, pour gently another pailful of water into the little depression which should be left at the circumference of the earth ball, and when this has settled, level on the rest of the earth. Shelter the plant from the sun for the rest of that day if it is shining brightly and is hot, and pick off a few of its leaves from the inside branches where they will not be missed. Also if it is in full bloom, cut away a third of the flower stalks.



The rock wall garden is always interesting. It gives a touch of color to the grey stones and needs little attention from the gardener

Varieties for the Nursery

Quite as choice a plant for use in this way is the stock gilliflower—or "stocks" as they are commonly known. These have the advantage of being delightfully fragrant, too. They also may be had in the pure colors—red, blue, pink, purple, yellow and white, or in mixture, and should be sown now and handled exactly as the *Antirrhinum*. The strain known as "improved large-flowering ten-week stocks" blooms a little sooner from the seed than any other, being literally a ten weeks' plant, if properly tended. I mention this condition because I once had a legion of these little plants which were neglected, and so far from being ten weeks' stocks, they lingered along and persevered and grew in spite of shameful treatment until at the end of perhaps four months they were rescued after hard frost from the oblivion of a forgotten overgrown patch of ground outdoors, brought into the house and given a chance, and made so much of their opportunity that in three months more they were in bloom and continued so for weeks until spring once more had arrived.

A larger and more imposing form than the strain recommended is that known as the winter or Brompton strain. These grow to be about 2′ high, and from seed sown now indoors will furnish blossoming plants by midsummer. This strain is the one especially grown for indoor winter flowers, and if you care to save seeds from it during the summer and start them in August or September, lifting and potting the seedlings in the fall, you will have flowers in abundance practically all winter.

In addition to these two species do not overlook the possibilities of the white zinnia as a substitute plant. It is not of the form most desired for this purpose, but the garden nursery that harbors a few will be making no mistake, for if they are not wanted in the flower garden they will provide no end of cut flowers for the house. So, too, will all these nursery plants. The flower garden proper cannot be relied upon for cut flowers if many of these are required, for cutting here must be limited to *passé* flower heads which are taken off only to induce further bud and blossom. A cutting garden is, therefore, as much of a necessity as the nursery, but the two may perfectly well be combined.

The Crowded Garden

Crowding is often as much in evidence in the garden as the bare spots—

(*Continued on page* 68)

STARTING THE GARDEN INDOORS

Gets the Jump on Nature and Proves That Patience Is Not the Only Garden Virtue—What, When and How to Plant for Pre-schedule Results

F. F. ROCKWELL

THE success of your vegetable and flower garden for this season must be determined to a large extent before a single seed goes into the open ground. Nature, like the Devil, takes care of her own, but as man has presumed to improve upon Nature and has changed the character and the form of her children, Nature has dumped the responsibility of taking care of them very largely upon man's shoulders.

Furthermore, Nature is patient and man is not. It makes very little difference to Nature whether the first radish to reach maturity grows in Mr. Smith's garden or in that of Mr. Arenberowsky, but to Mr. S. and Mr. A., who are representative gardeners, it makes a good deal of difference.

For these reasons, wherever there is a gardener the early garden is a matter of great importance; and the early garden must, of course, be started weeks before the frost is out of the ground.

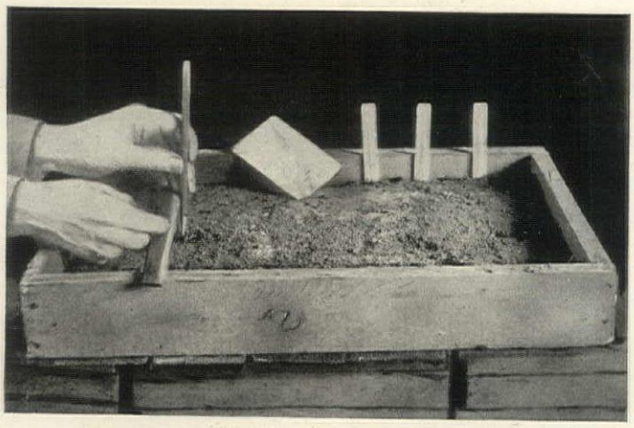
"Indoors," in the sense in which it is used here, means anywhere out of the weather—the small greenhouse, the window garden or the hotbed. You *can* buy such plants as you will need later, but it is cheaper to start them yourself; then you can get just the varieties you want, and there is the fun of doing the work and making all of the garden your own.

Though more pretentious than the usual flat and pane of glass, this window starting frame is not hard to make

The Indoor Necessities

First of all, then, you must have a place in which to do the work—greenhouse, conservatory, hotbed, or warm, sunny window. These are desirable in the order mentioned; but even with the latter, quick results may be counted upon, provided conditions are favorable and your equipment is adequate. "Conditions" include temperature, light, moisture, soil, time and good seed. Equipment should include shelf, bench or table, flats, seed pans, soil ingredients, drainage material, glass for covering seed, clay or paper pots, and, if necessary, a starting frame or stand to supply bottom heat to obtain a quick, strong stand of seedlings.

Vegetable seeds that are started indoors produce days or weeks ahead of the regular open-air growing time



A pencil point is good for making the tiny seed drills, and a ruler will help you to get the rows straight and parallel

The temperature should be sufficiently high to obtain a prompt, strong germination; the longer a seed has to stay in the soil before sprouting the less chance it has for making a strong plant. To germinate at their best, most seeds require a temperature of 5° to 10° more than that which will suit growing plants of the same variety. For this reason, what is known as "bottom heat" is used where possible. This is simply additional heat under the flat, seed pan, or box in which the seed has been sown, or in the house over a radiator or register. A room temperature of 50° to 60° is sufficient for most vegetables and flowers. Tropical or warm blooded vegetables like tomatoes should, if possible, be given 5° to 10° more. There is little danger of giving too much bottom heat, so long as you do not run the risk of setting anything on fire; the soil in the box absorbs and distributes the warmth.

Although seeds may be started in absolute darkness, the moment they push above the ground they need an abundance of light. And the nearer it can come from overhead the better, as the little seedlings will "draw" toward the light so quickly as to be seriously injured in a day or two. Do not attempt to start seeds in the house unless you have a light window, preferably a sunny one which can be devoted to them; a bay window is, of course, better yet.

Moisture and Air Control

Beyond any doubt the thing which causes most failures in starting the garden indoors is improper control of moisture. Fix in your mind and remember forever these two facts: too much water is as bad as too little; dry air is almost as bad as dry soil. In wet soil seeds will rot quickly, and many kinds are thus destroyed after they have germinated. On the other hand, when the tiny sprouting rootlets issuing from the seed strike dry soil, they perish immediately.

The usual method is to sow the seed in a box of ordinary soil, water heavily and put away to sprout. Result: some of the seed rots, part survives and germinates, and by that time the surface of the soil has become dry so that the little sprouts shrivel. What can you expect from such a method?

To get good results, the soil about the seed must be moist, and *kept* evenly moist until after germination has taken place. The little seed sprouts as they first grow are very near the surface; therefore, it is essential to keep the surface very moist. This is exceedingly difficult in hot, dry air. Seeds grow better in a conservatory or greenhouse because the air is moist. If you attempt to start seeds in the house, keep the air as moist as possible by evaporating water in open pans on the radiator, registers or stove.

From the day the plants get above the ground, fresh air is another important requirement. Ventilation should be given at least once every day, and incidentally this will help to keep

(*Continued on page* 76)

BOTANICALLY SPEAKING

THE ultimate pinnacle of the gardener's life is reached, *mes soeurs,* when one attains that facility with Latin which makes it possible for one to pass through her garden and offhandedly call each bush and blossom by its classical, its botanical name.

This is an astral plane, and one arrives there only after patiently consorting with men learned on the subject—or with flamboyant garden labels and seed catalogues.

One must not stumble over the names. One must not hesitate and run down the neuter of the second declension or the feminine of the third to find the proper ending. Not at all. One should be able to roam through one's garden chatting a Latin as far above reproach as was Caesar's wife. *Pachysandra terminalis var. variegata, Sempervivum tectorum* (which grows wonderfully in poor soil), *Erigeron Glabellus, Calistephus hortensis* (dear old China aster!), *Helianthemum vulgare, Gnaphalium Leontopodium*—these names should trip from one's tongue as though, really, well really one preferred Pliny to Ernest Poole and Ovid's "Ars Amatoria" to Dreiser's "Genius."

WHAT a consoling sense of universality this Latin gives! One speaks the same garden tongue as the little Jap who sucks at his three-puff pipe beside a stone lantern in Yamagani, the same as the devout Moslem pulling on his houkah in an Omar Khayyam garden, the same as some exquisite daughter of La Belle France pulling on a cigarette beside her *tapis vert,* the same as Mrs. Reginald Chomley-Brookhausen pulling on her gum in her strictly proper and formal garden at Wichita, Kansas. Now you may call a spade a spade, and the Jap call it a shovel, and La Belle France a *bêche* and the Turk a *cha'on,* and Mrs. Reginald Chomley-Brookhausen a digging instrument, but to all—American, Jap, Turk, French and divorcée—*rosa* must always be a rose.

And through the varying changes and chances of this wicked world that nomenclature holds its own. Slavic animosity may rouse the Tsar to change Petersburg to Petrograd, Celtic rage may rename Le Boulevard Houssman Le Boulevard Kitchener, British wrath strip the Garter off Wilhelm's leg and the Star off his breast, yet, despite these ravaging wars, these soul-wrecking mutations, the humble *Tradescantia Virginiana var. coccinea* remains the humble *Tradescantia Virginiana var. coccinea*—that gentle little flower in the cranny of the wall, the red spiderwort.

Of course, there are eminently justifiable reasons for this: the very work of classical scholarship forms a bond of unity between differing nations and diverse peoples. Latin is Latin the world over whether Caesar be pronounced with a C or a K. And whether one understands it or not, the very use of the language in the garden is a pass to that household of many tongues and many customs.

Those of other minds have also their justifiable reason, and one is tempted to say that in the garden sentiment *is* good logic. These are the insurgents—the Wycliffs and Luthers (not Burbank) of the gardening world who have scant patience with a tongue not understanded of the people.

ROBERT BROWNING was a brave man. He had the courage to marry against the wishes of a stern parent. He had the courage to live over a deep canal in Venice. He had the courage to write "The Ring and the Book." But even greater courage did he display when he flung conventions to the winds, tore up the botany manuals as though they were mere scraps of paper, and descanted on the Spanish name of a flower. He even went so far as to say that he "must learn Spanish, one of these days, only for that slow, sweet name's sake."

Whether he did or not is a matter for conjecture. He may have taken out a poet's license to say such things. But there is the vow, down in black and white, in the third verse of the first section of "Garden Fancies."

It is a terrifying sight to see a dignified old gentleman thus kicking over the enthroned gods of Classical Nomenclature. It makes one tremble for the stability of all things antique and orthodox. One wonders what would happen if gardeners rose in their might and scourged forth the Latin name changers from the Temple of All Growing Things. Chaos, irretrievable chaos. *Rosa* would no longer be a rose to all men. It would become as extinct as the Dodo and the split skirt, as diverse a thing as the spade.

THERE are a few other intrepid souls who face consequences and cling to the names they love, names that mean something to them. They walk down the garden of their delight, and no rose ever bloomed so fair as where some buried Caesar's Latin lies. To them rest harrow—if they chance to have it—brings the vision of the field and the spot where the harrow rested from its furrowing; to them wallflowers flash the memories of old secluded gardens that have place in their hearts.

These are the old names—gillyflower, primrose, cowslip, forget-me-not, daisy, periwinkle, camomile, marigold, mignonette, mallow, hollyhock, foxglove, Sweet William, clematis, honeysuckle.

Is there not slow, sweet music in such names?

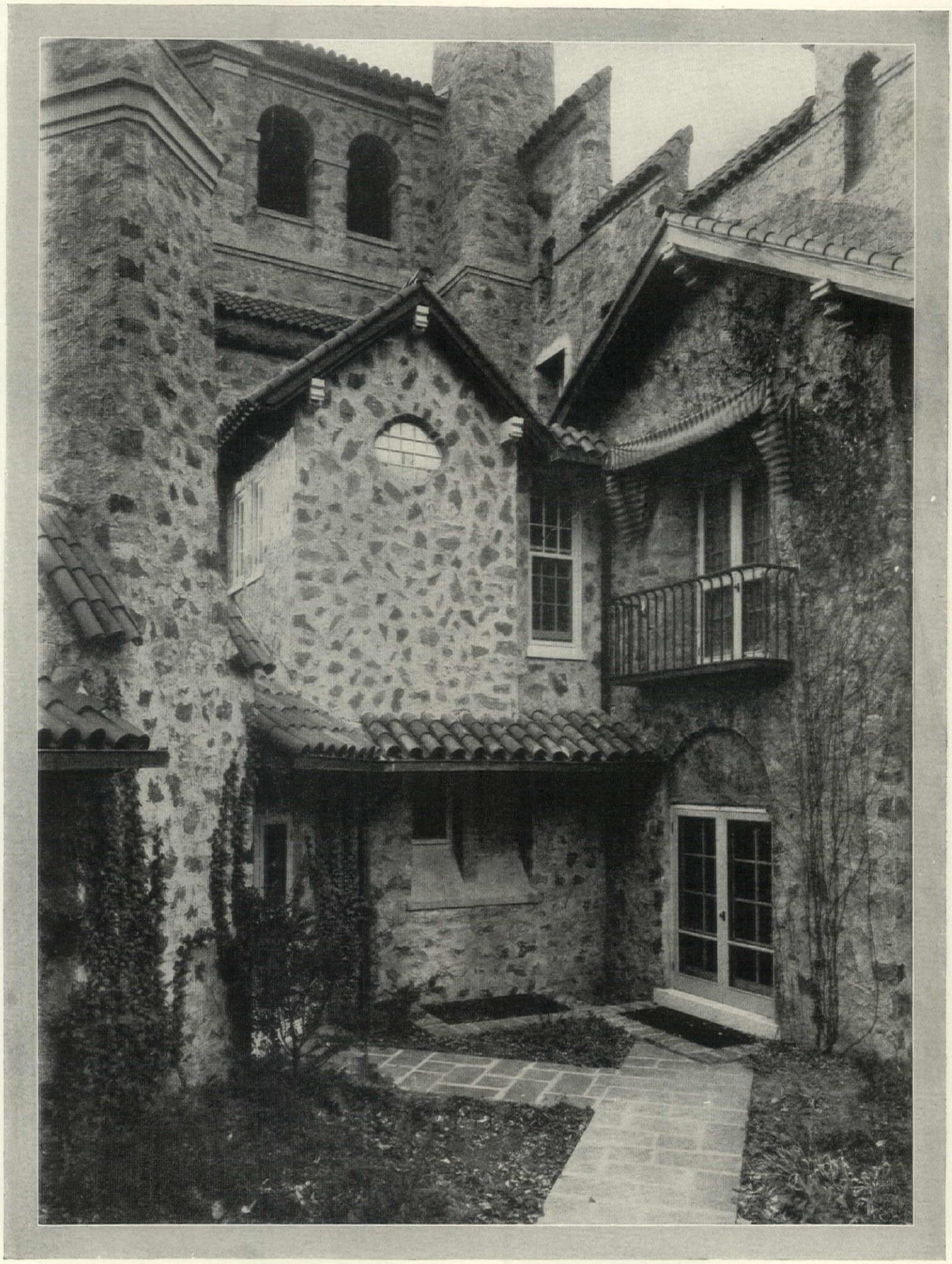
MARCH NIGHT

The vistaed concaves of infinity,
Star-vast, and archipelagoed with suns,
And gulfed with stellar space—the luminous banks
Of the gigantic, straggling Milky Way,
The moon that takes the huge world at one glance,
Give me a winging sense of stars and space,
Dim-bodied shapes of unimagined Dream
Beat round me with a multitude of wings;
Eternity's presence overshadows me,
And I reach out toward everlastingness . . .

But now the moon's a ghost in silver mail,
As, blowing through a storm of stars, the earth
Dips downward into dawn, deluged with light—
Sunlight which is the golden laugh of God!

The naked trees—gaunt, sullen limbs a-creak—
That shivered half-alive in the rushing air
Of Winter, dream of greenness and are glad;
The marching armies of the snow have gone;
White blossoms soon will rain from windy boughs;
All Nature's little gentle things will wake,
And earth will grow a Wonder to the sky!

—*Harry Kemp.*



An old-world glimpse of a new-world house—a detail of the residence of Charles S. Walton, Esq., at St. Davids, Pennsylvania

D. Knickerbacker Boyd, architect

For the damp garden corner the old-fashioned board walk is still the best type of path; instead of the boards, cedar branches, like miniature logs, can be used. They are more picturesque but less practical

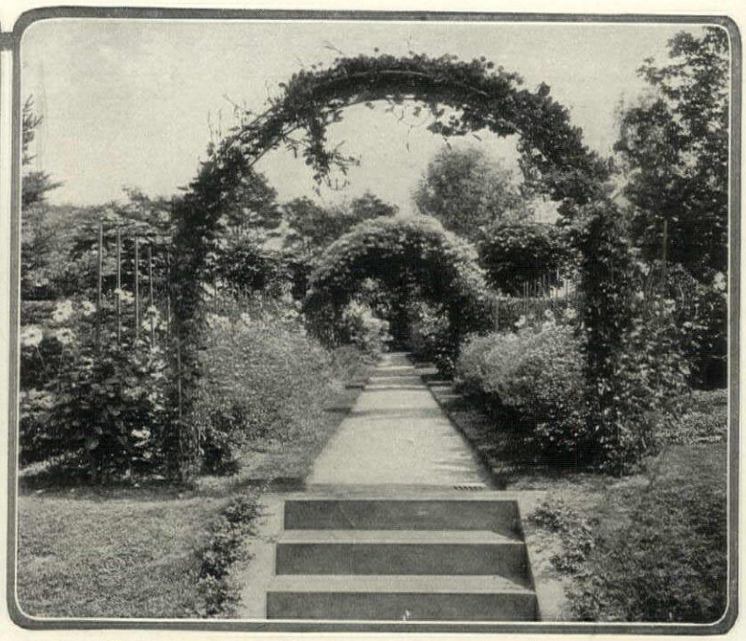
Apart from their picturesque charm stone steps are an indispensable feature in the rocky garden. After construction they can be covered with rock plants grown in the crevices or with ferns banked along the sides

There should be a definite reason for the path curving. Sometimes it avoids a large tree or skirts an embankment, as here. This also is an example of a concrete path treated with a naturalistic pebble finish

On a level stretch nothing is so satisfactory and lovely as a grass path. It is a veritable part of the garden and lends itself to the most charming treatments with border beds. It requires, however, a maximum of care

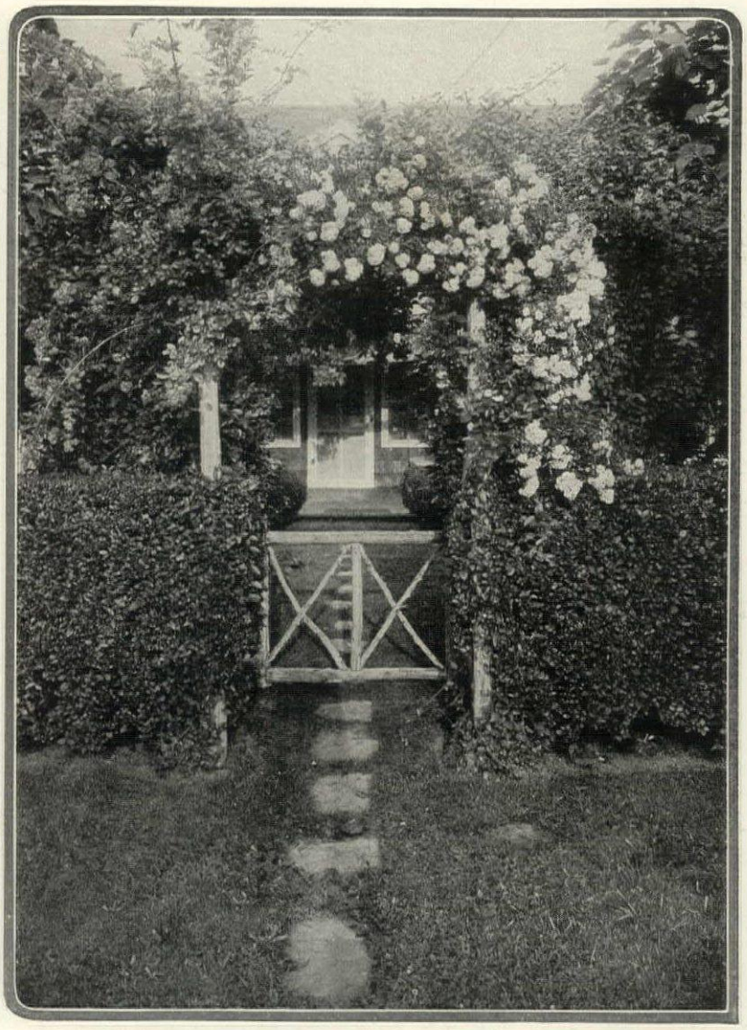
DOES NATURE ABHOR THE STRAIGHT AND NARROW PATH?

A path must have a definite *raison d'être;* it must lead somewhere and it must be part of the garden scheme. Here the path leads definitely to the gate and shares the construction characteristics of the wall



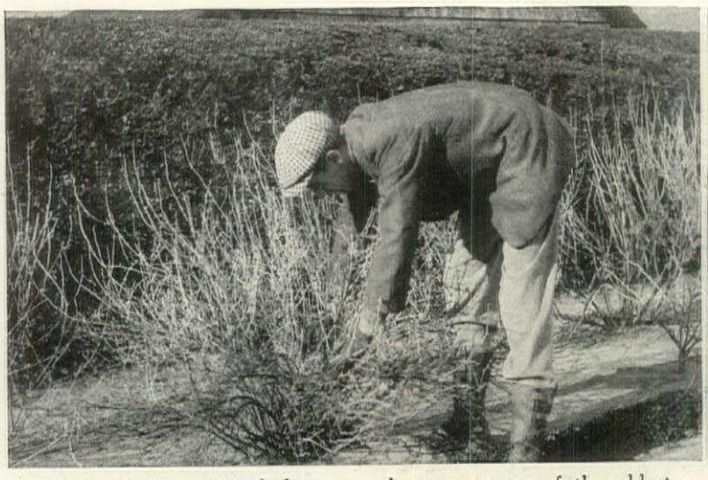
If concrete is used for the paths there should be found some way to mitigate its mechanical nakedness. A grass border or a flower border will help, and rose arches always enhance the inviting effect of any vista

Properly bordered with iris or phlox arranged in a definite color scheme the old-fashioned gravel path has few rivals. It is easy to the foot and after rain gives that rich earthy perfume so beloved of gardeners



Of late years gardeners have seen the beauty and wisdom of the Japanese stepping stone path. It is a naturalistic treatment, when properly laid, easy to walk on, and gives the garden an unusual interest

OR, IS THE STRAIGHT PATH THE LONGEST IN A GARDEN?



Early in the spring, before growth starts, some of the oldest currant shoots should be cut away at the ground line

A good trellis for blackberries and raspberries is made of posts between which lines of wire are stretched

ALL THE CANE FRUITS WORTH WHILE

Why You Should Grow Your Own Berries Instead of Buying Them—Selection, Planting and Culture of the Best Kinds for the Home Table

W. C. McCOLLOM

THERE are good, sound, logical reasons why you should set out a small fruit border. It gives quick returns; you need not plant with the sole idea of aiding posterity, because you will get abundance of fruit the second season and a full crop the third year after planting.

The cane fruits are all good, vigorous growers and do not require coddling. No great skill is required in their pruning or general handling, for being dwarf they are easy to get at, and they occupy very little space in proportion to the return they yield. One of the most important reasons for growing them at home, however, is that their berries may then be picked in the very best possible condition. Blackberries, raspberries, etc., are poor shippers, and to avoid crushing and bruising must be picked for the market while still firm. The home grower, of course, need not gather his crop until it is luscious and dead ripe.

All of the canes enjoy abundance of moisture at their roots. Therefore, if you have a low spot in the garden it might be given over to them. A special section can be devoted to them, or they can be arranged in a narrow border around the outside. Even a single row border is satisfactory when your garden space is limited, although, if you can afford the space, the better place is a separate border adjoining the garden.

Method of Setting

Cane fruits demand abundance of plant food in the soil, in order to have really high quality fruit. The border should be trenched 2′ or 3′ deep. In preparing this trench or bed, use about ⅓ well rotted manure and ⅔ soil. Replace the soil in 9″ layers, with the manure between. The same earth that was removed in digging the trench may be used for this if care is taken to place what was originally the top soil at the bottom of the bed. A border prepared in this manner will last indefinitely with no other feeding save the customary winter mulch.

Two sprays of currants that show the difference in fruit between cared for and neglected bushes

Absolute sunshine is not essential to the welfare of the plants, generally speaking. A nice sunny location is desirable, but partial shade is very good if not too dense. One thing to avoid, though, is proximity to trees of a heavy rooting nature, as they will soon form enormous root masses in the border and the soil would be impoverished.

Raspberries and blackberries should be supported in some manner, else they sprawl over the ground, the fruit mildews, and more space than necessary is occupied. Any kind of a trellis will answer the purpose, one of the best consisting of posts about 12′-20′ apart and 4′ high, with two or three lines of wire. Stakes may also be used, a fairly stout one at each plant to which the shorts can be trained. If you use wires for training, be sure to get spring coil wire, which never sags.

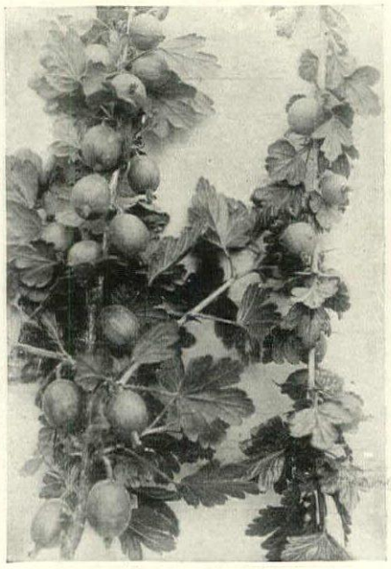
It is a good plan where possible to sow cover crops of a leguminous nature during the summer and plow or dig them in during late spring. Thus, they will act as a winter mulch and also supply the element to the soil which the canes require. A winter mulch of manure is very desirable when no cover crops are sown, for the plants are generally inclined to be surface rooters and so must be protected from the cold.

Pruning is a very simple task, and can be practiced any time before actual growth starts in the spring. Much depends upon the condition of the plants; the more vigorous the growth the less pruning proportionately will be required, while poor, weak growth needs heavy pruning to stimulate the plant.

Raspberry Culture

The raspberry is perhaps one of the most popular of all garden fruits, but there is considerable variety in the types both as to quality and flavor. There are what we call early and late sorts, but their difference is of days rather than weeks. The moral of this is, do not plant any more than you need during bearing season.

When setting out the raspberry canes, cut the shoot clearto the ground. Leave an eye or two at the bottom to start growth. All the old canes should be removed at the ground line as soon as the fruit is picked, for then the

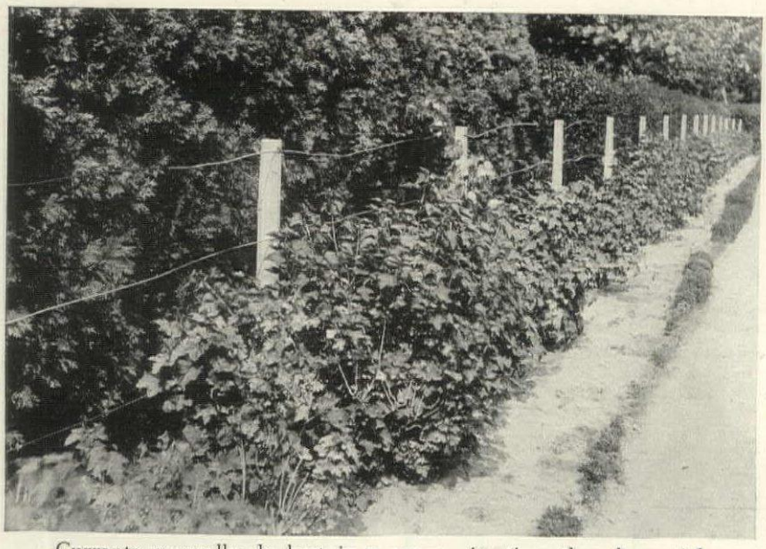


Gooseberries respond to proper pruning and care by yielding larger and more abundant fruit

numerous young ones, which will be the producers for the following summer, will be pretty well advanced. Tie these new canes to the supports, and when they have attained the height of the trellis they can be pinched at top to strengthen them and start side shoots. In spring a shortening of approximately ⅓ of the strong, healthy wood is all the pruning required, unless the growth is poor.

Raspberries are inclined to be a little tender and frequently winter kill. Winter killing, I believe, is caused by an unhealthy growth, the result of impoverished soil. When the plants are properly nourished it is very rarely that they succumb to this danger, and a little extra care of the soil is far better than having to take the canes down every fall and bury them for protection, as is often done. Insects or diseases seldom attack raspberries. When they do, they are usually the result of a poor soil condition; good soil promotes a vigorous growth that is rarely troubled by any of these things. Red rust is the most troublesome of the possible diseases; it appears in the form of red blotches on the foliage and soon spreads until all adjacent canes are affected. There is no cure for it, although Bordeaux mixture is a good preventive, combined with a cutting out and destruction of all that may be badly affected plants. Anthracnose is another foliage disease which can be kept in check with Bordeaux mixture. Among insect pests, borers may become annoying. The only remedy for them is to cut out and destroy the infested canes.

The cane fruits are vigorous growers and need no coddling. In winter, though, a mulch is advisable to protect their shallow root system from freezing



Currants generally do best in a sunny situation, though partial shade is by no means fatal to their success. A well made bed is desirable and worth while

As to varieties, personal preference figures largely, but for good all-around sorts the following will be found satisfactory:

Cuthbert is the best red raspberry to date; it is of good size, fine color, hardy, vigorous and an excellent bearer. King is also good, and Perfection is a new variety that has merit and will surely be popular. Golden Queen is the best yellow fruited variety, very productive and delicate in flavor, a poor shipper, but just the variety for the home garden.

Cumberland is still the standard of the black varieties. Its fruit is very large and the plant produces well. Gregg and Black Diamond are also good black sorts. Among the purples Columbian is the best all-around berry, with Schaffer and Royal Purple as substitutes. Do not neglect to include a few of the ever-bearing raspberry St. Regis; it bears early in the season and will fruit again in the fall.

Home grown berries can mature on the bush instead of in the fruiterer's window

Blackberries and Currants

Blackberries require the same treatment as the raspberry. They do well under the same soil condition, they require the same method of pruning, and are subject to the same diseases and attacks of insects. Among the best sorts may be mentioned:

Early Harvest, a very good early variety whose fruit is only medium in size but very sweet and juicy. Eldorado is a good, large fruited variety that is termed a late sort. Rathbun and Snyder are old tried and true varieties that have stood the test of public opinion for a number of years. Iceberg is the best white fruited blackberry, but these are far behind the black varieties in flavor.

Currants are very popular in England, but we seem to think that outside of being a good fruit for jams and jellies, it has no value. This is a mistake, for when well grown the currant makes an excellent table fruit with a peculiar acidity of flavor of which one quickly becomes fond.

Currants are very easy to grow and are wonderful producers. They require very little pruning, the best method being to cut at the ground line each year a few of the very oldest shoots. If this is done regularly, you will always have a young, vigorous, balanced plant, capable of producing good fruit in liberal quantities. In pruning always remove wood that is several seasons old, as it ceases to produce results after that period.

The currant worm is the most persistent insect we have to deal with, but any good poison, such as arsenate of lead or Paris green, will destroy it. The plants should be sprayed in spring just as soon as the leaves appear, and again when the plant is in flower, or the fruit is setting. Sometimes San José scale infests the currants; any of the soluble oil sprays on the market will destroy this pest if sprayed on when (*Continued on page* 68)

Whether red, black, purple or yellow, the raspberry is a justly popular fruit

The photographs on this page are two views of a Louis XVI bedroom. By keeping the walls light in tone and having little furniture besides the few necessary pieces, the size of the room is appreciably enlarged without loss of effect

A combination of rose and yellow constitutes the color scheme—rose curtains trimmed with antique gold lace, cords and tassels, rose casement cloth; the upholstery of the *chaise longue* and chairs is of striped yellow touched with rose

A boudoir with furniture designed and made in America after the Secessionist idea of abroad. The rug is blue, the upholstery black and tan striped velvet, the pillows rose, the legs of the furniture black and the plain surfaces cream with panels of blue

CREATING THE SENSE OF SPACE IN A SMALL ROOM

The Principles of Line, Color and Selection that Lessen the Crowded Appearance of Limited Quarters

B. RUSSELL HERTS
Author of "The Furnishing and Decoration of Apartments"

WHENEVER one tries to bring something into being which does not exist, he has to work with all his might and main. If, for example, one were trying to produce a sense of intense light in a coal mine, he would have to leave no stone unturned (figuratively or actually) to bring about the desired result. An intense light is not very much rarer in the average mine than unoccupied space is in the average apartment. It is necessary to marshal every available element of line and color to produce the sense of distance or height, of the spaciousness needed for furniture, or the vistas required for viewing pictures.

The consciousness of such a necessity, which has grown up in the minds of decorators, of apartment builders and dwellers alike, has had one unfortunate result: it has made a great many moderate priced apartments look very much alike. There has been a tendency to use much the same colors for ceilings and for walls in one room after another almost without end. Mantelpieces and mirrors have been employed in much the same fashion in constructing every building, and, even in the more personal element of furnishing, people have tended to reproduce each other's effects.

There is a larger excuse for the lack of originality which exists in the structural elements of an apartment house, for the architect is confined to the use of stock mouldings and woodwork, doors and mantels, lighting fixtures and the like; although even in these it seems that many buildings are provided with fitments that are needlessly ugly. When it comes to the furniture, the selection of wall papers and of fabrics for furniture coverings and curtains, there is less excuse for endless duplication; it exists merely because people have not yet come to realize that they can employ the same principles as their neighbors and yet reach altogether personal results. People have not yet, in any large numbers, attempted to make their homes individually expressive, and there are still thousands of women who will search through a dozen shops to obtain a hat which embodies exactly their idea of what they ought to wear, to whom it never occurs to seek a chair or a table for their own boudoirs which may be equally expressive.

It would be regrettable if a more universal study of the principles behind the creation of a sense of space did not make us more individualistic in our decoration and not less so.

The Effects of Colors

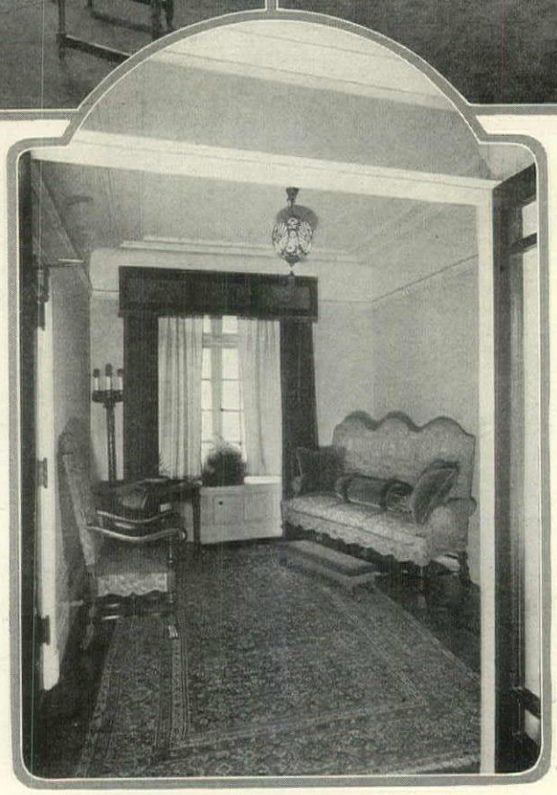
If we apply such principles as we have at hand to any particular room, we can see at once what a wide range of possibilities they open up. For example, it is a well known fact of physics that the light rays of certain colors travel much more quickly than those of other hues. An example of the rapidly moving type is red, the rays of which reach the eye more quickly than those of any other color. A room, therefore, done in red appears smaller than it would in other colors, while one in blue appears extremely large for its size. If this fact had been more generally realized by the last generation, we should not have had the widespread use of red wall papers and window curtains, which existed in America a quarter of a century ago. To-day we have not discarded red as an element in decoration; we have merely determined that its use is desirable only in very large rooms, where the effort is rather to reduce space than to increase it; or in small objects such as lamp shades, pillows, vases, etc., which are to be emphasized

Green is the prevailing color in this boudoir, the furniture being soft green striped with black, the curtains tan and green striped taffeta, the rug and walls painted a very deep ivory

Small pieces make this small Adam dining-room look large. The rug is black with two tones of tan; the curtains black and tan; chairs rose. The stock fixture is cleverly disguised.

more potently than their surroundings.

It may be supposed from this that I am recommending blue walls and blue curtains for every small room, and one might reasonably tend to do this were it not that such procedure would conflict very violently with another equally important principle, which is that, if the stronger colors are used over the large areas of a room, the small, important elements in the furnishing will be rendered unimportant. Just as we should use red only for the creation of certain spots of color, so we must use blue, or any of the other primary or secondary hues—namely, yellow, orange, green or violet—more or less sparingly for wall surfaces, and certainly not in anything like their full intensity at any time for this purpose.



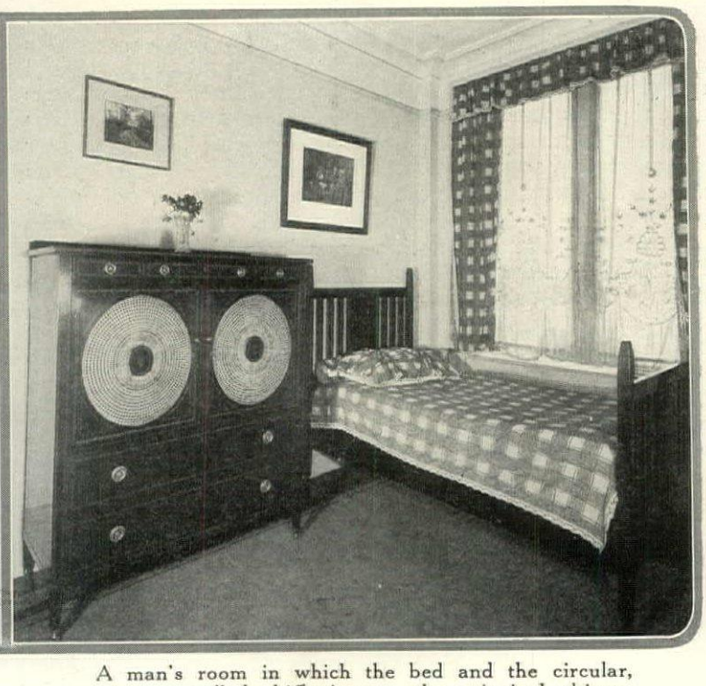
A few dignified pieces have given this foyer a sense of space. Against the many-colored tapestry of the chairs have been used velvet pillows

We are confined, in most cases, to neutralized shades of colors for wall coverings largely because, if we were to use intense shades, we should find our backgrounds leaping out in front of our furniture, bric-à-brac and pictures. That is why so many papers in the so-called taupe or fawn color, or pale tan, have been employed, and so many carpets of the same sort. There is really, however, no adequate reason why soft tones of blue and green (which is also a size-increasing hue) should not be used quite as much, except that these are a little more difficult to handle than the greyed tans that are in vogue.

But color is not by any means the only element that controls

(*Continued on page* 62)

Soft tones are used in this Chippendale dining-room: a blue and gold Chinese rug; silvered fixtures and mirror; curtains and chairs upholstered in blue velvet



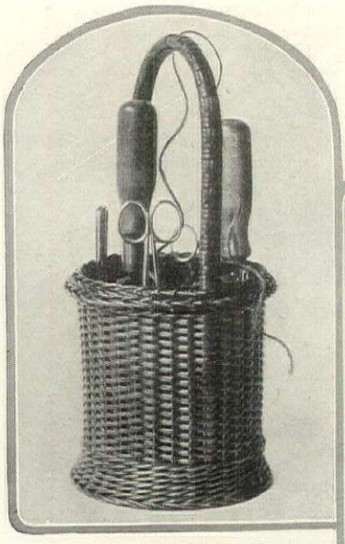
A man's room in which the bed and the circular, rattan panelled chiffonier are the principal objects, since they serve most the needs of the occupant

Apart from the two large objects—grand piano and sofa—the furniture of this living-room is small, thus giving it a sense of space. The walls are finished in a glazed ivory enamel, mouldings being used to panel. Tan and mulberry velvet forms the upholstery

The corner of a purely feminine bedroom, approximately 9′ by 13′, in which painted peasant furniture has been successfully used. The general color scheme is green, relieved with colored accessories—a black painted shade and pillows of various hues

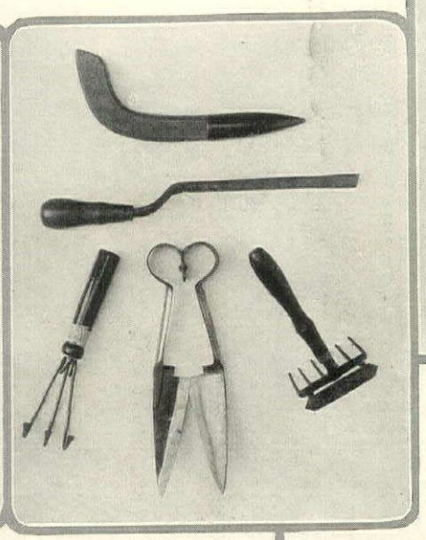
A PAGE OF GARDEN AIDS

Implements and Accessories That Make for Convenience and Greater Production

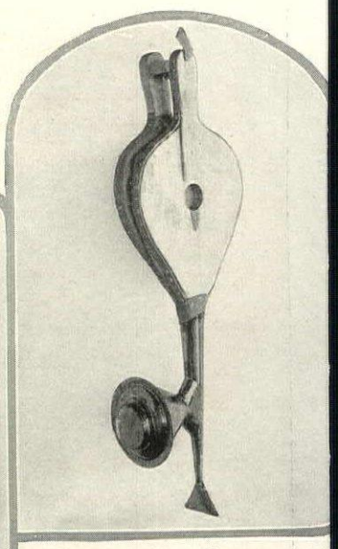


This wicker basket with its berry trowel, transplanter, rose gatherer, pruning knife, scissors, twine and pocket scissors costs $8.50

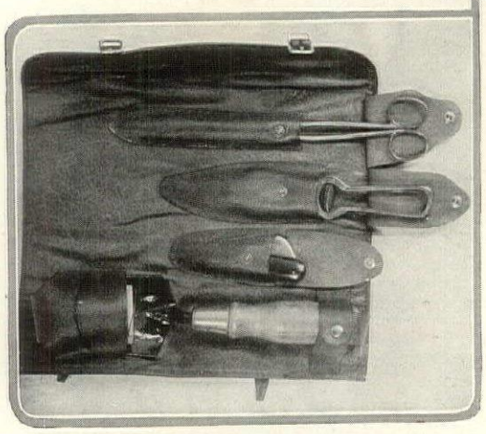
Every good gardener keeps an eye on the weather. The little windmill always tells the direction of the wind and adds a touch of quaintness and a bit of action on breezy days. $2.50



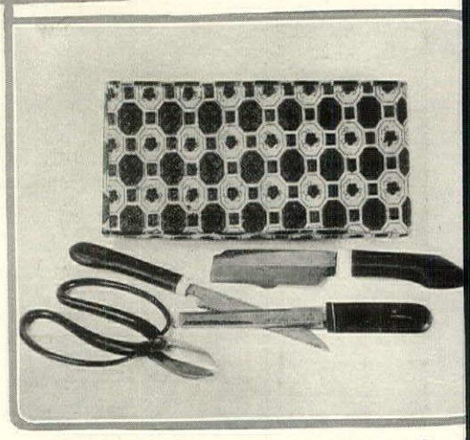
Five real gardening aids. Planting dibble, 30 cents; asparagus cutter, 50 cents; weeder, 15 cents; trimming shears, 50 cents; combination soil loosener and scuffle hoe, 25 cents



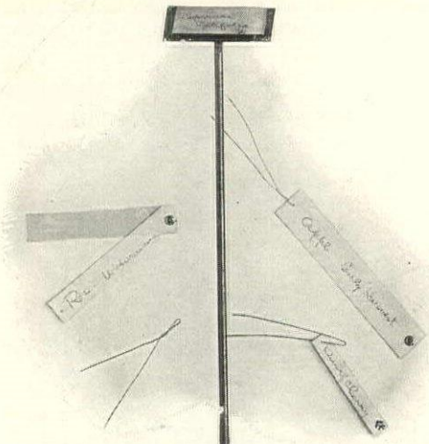
For applying the powder poisons to plant pests a good bellows like this is invaluable. It throws a fan-shaped cloud and costs $2

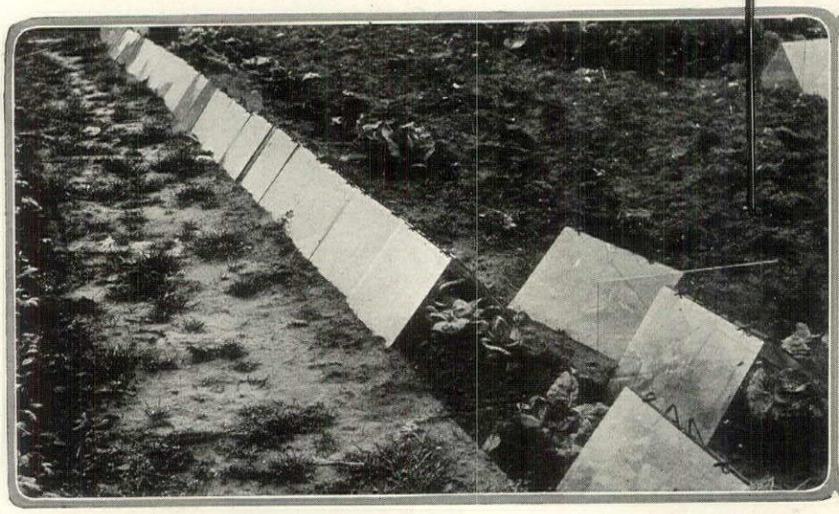


To hold the pruning knife and shears, rose gatherer, trowel and spool of twine, a calfskin roll like this is excellent. The motorist who likes to gather wild flowers finds it especially useful and handy. $6.75



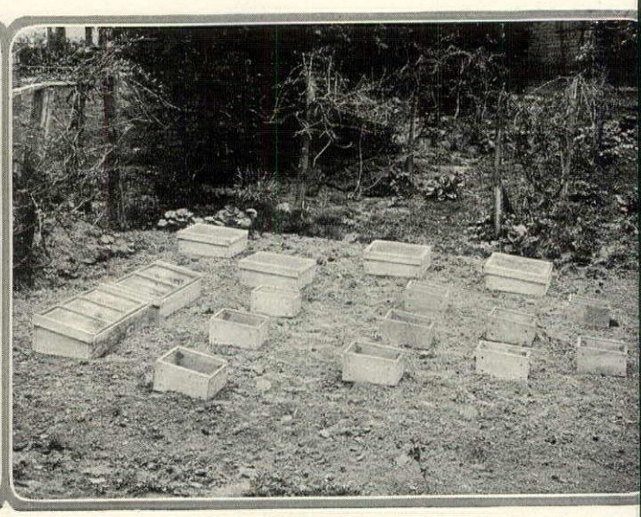
From Japan comes a paper-covered box containing garden scissors, pruning saw and knife, and heavy knife for graft cutting. The tool handles are natural wood with ivory rims, distinctly original. $3 complete





These portable forcers, true traps for sunshine, embody simplicity and real effectiveness. Fifty of the size shown here will cover a row 34′ long by 1′ 3″ wide and cost $9.33

Three sizes and two kinds of waterproof labels. White celluloid protected by mica cover. Plant labels with wires, 25 cents to 75 cents per dozen; garden labels 15 cents each



Here are sixteen portable frames, glass covered and substantial. The assortment costs $13, and is good for forcing single plants, plants in rows, and melons for extra early ripening

COLLECTING ITALIAN MAIOLICA

GARDNER TEALL

Readers of House & Garden who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collectors' Department, House & Garden, 440 Fourth Avenue, New York, N. Y. Inquiries should be accompanied by stamps for return postage. Foreign correspondents may enclose postage stamps of their respective countries.

Maiolica plate, gold lustre and blue, profile portrait (subject unknown). Deruta, *circa* 1510-1520. Victoria and Albert Museum, London

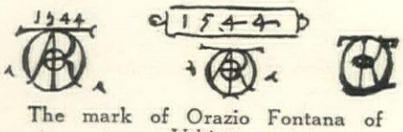
"Virgin and Child, with two kneeling figures of the donor and his son." North Italian, 15th Century. This passed from the Gavet Collection to the Morgan Collection

Maiolica plate, blue and white; subject, "Amorino on a horse," arabesque dolphin border. Deruta, 1530. Victoria and Albert Museum.

WHETHER one is a general collector or a collector of pottery and porcelain in general, Italian maiolica (one may also spell it *majolica*) will be found to be one of the most interesting of "lines," historically as well as intrinsically. Pottery, both soft and hard, is distinct from porcelain, although the term "old china" is commonly used to embrace the whole field of ceramics—unfortunately, I think, as it is of importance to the collector to be precise in the matter of definitions.

Pottery, as distinguished from porcelain, is formed of potter's clay with which marl of an argillaceous and calcareous nature and sand in varying proportions have been mixed. The wares usually designated in England as earthenware are soft pottery. Its characteristics are that it may be scratched with a knife or file, and it is, generally speaking, fusible at porcelain furnace heat.

Soft pottery may be divided into four sorts: unglazed, lustrous, glazed and enameled. Nearly all the ancient pottery of Egypt, Greece, Etruria and Rome was unglazed, lustrous or glazed, while the centuries later maiolica of Italy was of the fourth sort; that is, an enameled or stanniferous glazed ware, the art of which was originally learned, we may suppose, from either the Moorish potters of Maiorca (one of the Balearic Islands) or perhaps from certain Persian sources

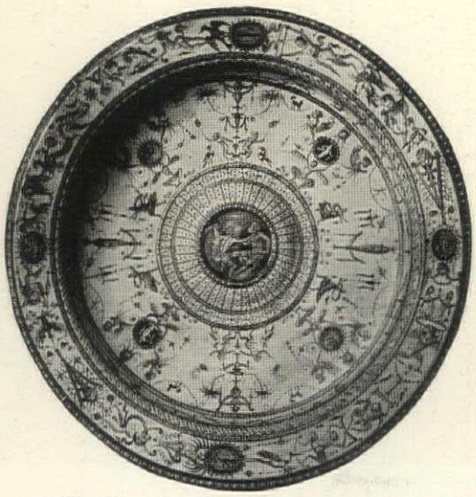


The mark of Orazio Fontana of Urbino

The Source of Maiolica

Italian maiolica was originally called maiorica, a name which later gave way to maiolica, as the Tuscans more often wrote it that way, even when referring to the Island of Maiorca, as one may guess from the *rime* of Dante where is to be found reference to *"Tra l'isola di Cipri è Maiolica."* The coarser ware of half-maiolica—*messa-maiolica*—is not to be confused with the true maiolica, which is a tin-enameled pottery, lustered. It is more proper to limit the term maiolica to these tin-enameled, lustered wares.

The Italians ascribe to Luca Della Robbia the discovery of the tin-glaze, some time prior to 1438. We have no dated piece of Florentine or of Tuscan maiolica antedating 1427, and of this year but one dated example. The next earliest dates—1507 and 1509—appear on maiolica of the Caffaggiolo *fabrique*.



Maiolica bowl; subject, "Samson Slaying the Philistine." Urbino, 16th Century, by Orazio Fontana. Now in the Morgan Collection

In the 18th Century, as Chaffers tells us, Italian maiolica was called Raphael ware "on account of an impression which existed that Raphael himself condescended to paint on some of the ware. The idea probably originated from the fact that many designs were reproduced on maiolica by the ceramic artists from engravings by Raphael and other great masters. The best period of this pottery was, however, subsequent to his death, which took place in 1520." The accompanying illustration of a Caffaggiolo maiolica plate of early date depicting Raphael and La Fornarina watching a maiolica decorator at work suggests, I think, that had Raphael himself taken a hand at maiolica painting that fact would have led the artist of the plate to have shown Raphael at such occupation instead of portraying him merely as an onlooker. Again, Raffaelle Colle, who designed maiolica for Leonora Gonzaga, wife of Guidobaldo I, Duke of Urbino, may have been confused by early students with Raffaelle Sanzio, the great Raphael.

Of the development of maiolica in Italy, Fortnum, an English authority, says the Twelfth, the Thirteenth and the Fourteenth Century native Italian wares were produced in various places. Some of these wares still exist in the towers and façades of churches, and of a palace at Bologna. These are lead-glazed, rudely painted or with single colors, and in some instances *graffiato*, proving that the use of a white slip or *engobe* was known in Italy at that period, as affirmed by Passeri, who further asserts that in 1300 the art assumed a more decorative character under the lords of Pesaro (the Malatestas).

The Colors Used

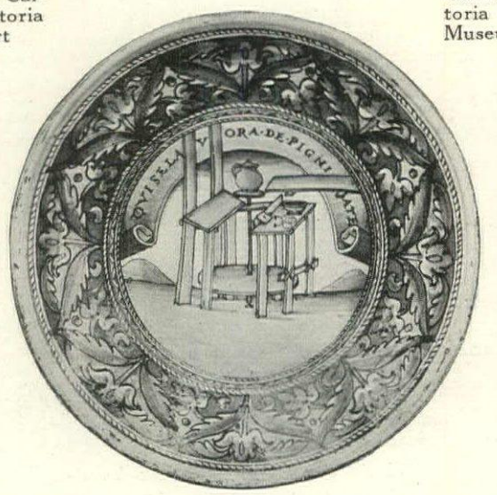
Having thus attained an even, opaque, white surface the development of its artistic decoration steadily advanced. The colors used were yellow, green, blue and black, to which we may add a dull brownish red, noticed in some of the Pisan *bacini*. Passeri states that the reflection of the sun's rays from the concave surfaces of these *bacini* at Pesaro was most brilliant, and hence it has been wrongly inferred that they were enriched with metallic luster, an effect that may well arise from iridescence on the surface of the soft lead glaze, easily decomposed by

the action of the atmosphere in the neighborhood of the sea.

For many years after the discovery or at least the application of tin-glaze to pottery in Italy, large works and such pieces as the portrait bust and the Madonna and Child, here illustrated, were popular. But before the end of the first half of the 16th Century this practice had lost its vogue. There was, on the other hand, an increased demand for the tiles, plates, etc., of the maiolica, an encouragement that led to the establishment of numerous maiolica potteries throughout northern and central Italy, Romagna and Tuscany leading, and Urbino and Pesaro rising to importance in the manufacture of this enameled ware. Both Pesaro and, later, Gubbio, had attained fame for the pearly, the golden and the ruby luster glaze given their wares, that of Gubbio proving the finest in this respect. Deruta has also laid claim to the introduction of the admirable *madreperla* luster. Some years ago the writer visited this tiny, out-of-the-way village to inspect the *botega* of the modern maiolica makers, and well recalls the ingenious arguments advanced by the gifted director in support of Deruta's claim, which left one convinced until Pesaro *savants* in turn sought to appropriate the glory for their own town.

Maiolica plate; "Raffaelo and La Fornarina watching a maiolica decorator." Caffaggiolo. Victoria and Albert

Fortnum tells us that the Piedmontese and Lombard cities do not appear to have encouraged the potters' art to an equal extent in the 15th and in the 16th Century, and that neither can we learn of any excellence attained in Venice till the establishment of Durantine and Pesarese artists at that city in the middle of the latter period. Perhaps commerce did for the Queen of the Adriatic by the importation of Rhodian, Damascus and other eastern wares what native industry supplied to the pomp and luxury of the hill cities of Umbria; for it must be borne in mind that the finer sorts of enameled or glazed pottery, decorated by artistic hands, were attainable only by the richer classes of purchasers, more modest wares or wooden trenchers and ancestral copper vessels contenting the middle class. The art of maiolica was also encouraged in the northern duchies of Italy—Ferrara, Rimini and Ravenna. The Umbrian potters probably did not adopt the use of stanniferous glaze before the end of the 15th Century.



Maiolica plate; subject, "The workbench of a maiolica - potter." Caffaggiolo. Victoria and Albert Museum, London

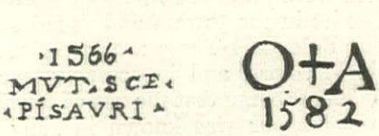
Marks on early Caffaggiolo maiolica

The Glazes

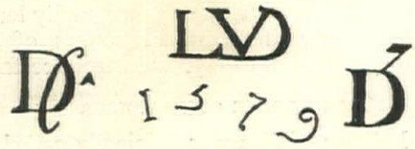
Federigo, who succeeded to the duchy of Urbino in 1444, was a patron of the arts and a great collector. After his death, in 1482, his son Guidobaldo continued Federigo's patronage to the ceramic artists of Urbino.

The introduction of the maiolica enamel did not, happily, lead to the abandonment of the metallic colors and prismatic glazes of the potters. As we learn from the Maiolica handbook of the Victoria and Albert Museum, the retention of these metallic colors and prismatic glazes appears to have stimulated a development in the artistic productions of other places, the wares of which, before that period, were less attractive. The *botega* of Maestro Giorgio at Gubbio seems to have been at this time the great center of the process of embellishment with the golden and ruby metallic lusters; and indeed, we have little or no knowledge of artistic pottery produced at that *fabrique* which is not so enriched. From some technicality in the process of the manufacture, some local advantage, or some secret in the composition, almost a monopoly of its use was established at Gubbio, for we have the evidence of well-known examples that from the end of the first to the commencement of the last quarter of the 15th Century many pieces painted by the artists of Pesaro, Ur-

(*Continued on page* 78)



Marks on early Pesaro maiolica



Marks on early Deruta maiolica

Maiolica plate. Pesaro. Date of make and name of artist are unknown

Maiolica portrait bust, subject unknown. North Italian, late 15th Century. Morgan Collection

Maiolica plate, "The Lion of San Marco." Caffaggiolo. 15th Century

HOUSE & GARDEN

1 9

Full Instructions in Detail and Tabular Form on Diagnosing Flower Ills and Combatting Garden Insect Pests

GARDENING GUIDE

1 6

A List of the Best Flowers and Vegetables, Together with Directions for Planting, Cultivating and Harvesting

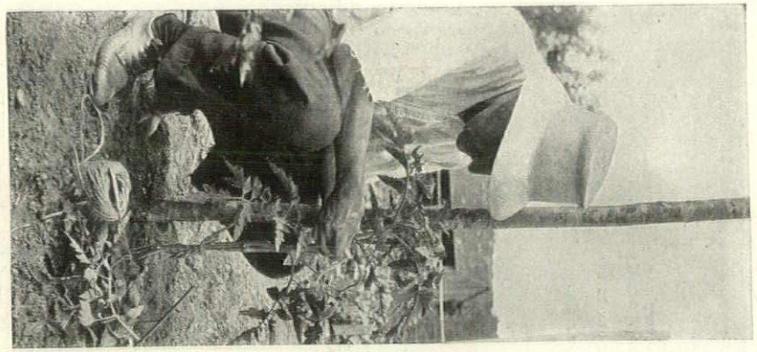
SPRAYING TABLE

Abbreviations: AL—Arsenate of lead; PG—Paris green; H—Hellebore; Nic.—Nicotine preparations; MO—Miscible oil; KE—Kerosene emulsion; W—Water, hot (for dipping); BM—Bordeaux mixture; LS—Lime Sulphur; AC—Ammoniacal solution copper carbonate; SF—Sulphur, flowers of (for dusting). a—After; b—Before; d—Days; f—Follow up in; B—Blossoms; O—Open; F—Fall.

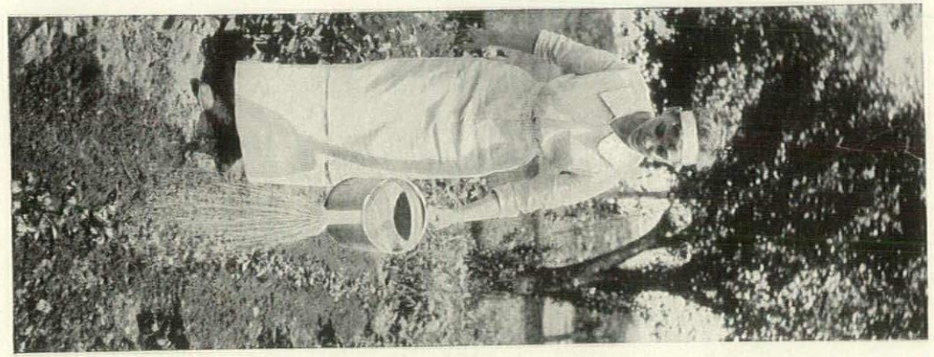
Insect or Disease.	Attacking.	Remedies.	Remarks.
HOUSE AND FLOWER GARDEN			
Aphis	Various plants, mostly indoors	Nic.; KE	Two or three applications several days apart will be necessary to get the plants clean; avoid shade, dryness and crowding.
Aster-beetle	Asters mostly	AL; strong	Usually appear quickly in large numbers; quick work is necessary to save the plants.
Mealy-bug	Coleus, soft-wooded plants, inside	KE; W	Hide in leaf axils; if only a few appear kill with match stick and alcohol.
Red-spider	Roses and other plants, indoors	Syringing	Avoid dry atmosphere; apply water with as much force as possible several times a week to foliage.
Rose-beetle	Roses, out-of-doors	AL; PG; strong	Use hand picking into can of kerosene and water in connection with spray.
Scale	Ferns, palms and hard-wooded plants	KE; W	Dipping is most effective treatment; rinse carefully afterwards.
Thrips	Various, mostly outdoors	AL; PG; KE	Very small; they eat the leaf epidermis leaving the skeleton.
White Flies	Various, mostly indoors	Nic.; KE	
Mildew, powdery	Roses and others	SF	Avoid any sudden shock, such as a cold draft from a window, etc.
Leaf spot, rot or rust	Various	BM	Before spraying remove and burn all affected leaves or plants carefully.
VEGETABLE GARDEN			
Aphis	Melons, cabbage, etc.	Nic; KE	Spray must reach under side of leaves, especially of melons; several applications three or four days apart.
Asparagus-beetle	Asparagus foliage	AL	Late in summer all vines should be cut and burned.
Caterpillar	Cabbage, tomato and tobacco	AL; PG; H	
Cucumber-beetle	Cucumbers and vines	AL; tobacco dust	Use BM in connection with LA; tobacco dust as preventive.
Cut-worms	Cabbage, tomato, onions, etc.	AL, in bran	Make a poisoned bran bait by mixing 1 qt. wheat bran, one teaspoon white arsenate, one teaspoon cane molasses.
Flea-beetle	Tomato, potato; cabbage, turnip seedlings	AL; tobacco dust	Especially injurious to seedlings of cabbage, turnip and radish; tobacco dust as preventive.
Potato-beetle	Potato, eggplant and tomato	AL; PG	Especially injurious to eggplant; hand pick as well as spraying.
Squash-bug	Squashes and vines	KE; tobacco dust	Tobacco dust as preventive as soon as plants get above ground; kerosene emulsion for young bugs.
White-flies	Tomato, cucumber, etc.	KE; Nic.; tobacco dust	Tobacco dust as preventive as soon as old flies appear; injury is done by the young nymphs.
Mildew	Cucumber, lima beans, etc.	BM	Keep vines sprayed after middle of July with BM as preventive.
Blight	Cucumbers, potatoes, etc.	BM	For cucumbers, same as above; for potatoes, begin spraying when about six inches high, and keep new growth coated.
Leaf spot, rot or rust	Beans, tomatoes, celery, etc.	BM; AC	Keep covered with BM after the middle of July; on celery late spraying should be done with AC, which does not stain the foliage and stalks.
ORCHARD AND FRUIT GARDEN			
Apple-scab	Apple, pear	BM; LS (summer)	Three times: b B O; a B F; f 14 d.
Blister-mite	Apple, pear	LS; MO; KE; strong	Spray thoroughly in late fall or early spring.
Bud-moth	Apple	AL	Twice; when leaves appear; b B O.
Caterpillar, tent	Apple	AL	Burn nests before caterpillars begin to spread.
Canker-worm	Apple	AL	Same as for Codlin-moth.
Codlin-moth	Apple	AL	In addition to spray use burlap bands on trunk for trap during July.
Curculio	Cherry, peach, plum	AL, strong	Spraying not very effective; jar trees every cool morning and catch beetles on sheet; spread beneath for several weeks after B. F.
Currant-worm	Currant, gooseberry	AL; PG; H	At first appearance, usually before blossoming, spray at once. If a second brood appear after fruit forms, use hellebore.
Leaf-hopper	Grape	KE	Be careful to cover under side of foliage.
Scale, San José	All fruit trees	LS; MO; KE; strong	Spray during winter or early spring, covering every part of trunk and branches.
Scale, Oyster-shell	Apple and other fruit trees	KE; medium	KE, medium strength, applied in May or June, when young scale which appear like small, whitish lice, hatch out.
Black Rot	Grape	BM; AC	BM until middle of July; after that, AC. For one or two vines cover each bunch when half grown with manila "store" bag.
Fruit Rot	Plum, peach, cherry	LS (summer); BM	Keep fruit thinned so it will not touch. Gather cherries before quite ripe and spread out in a cool, airy place.
Leaf Blight or Curl	Plum, peach, cherry	LS (summer); BM	In using LS, be sure not to get it too strong.
Mildew	Gooseberry, especially foreign sorts	Potassium sulphide	Keep plants pruned to open form to allow free circulation of air.
Rust	Strawberries	BM	Keep plants sprayed during first season and until B second season.

CALENDAR *of* OPERATIONS

SPRAY APPLE AND PEAR		SPRAY CHERRY, PLUM, PEACH AND APRICOT		SPRAY ROSES	
When leaves unfold.	With arsenate of lead combined with first strength Bordeaux; this makes one application do the work of two.	When leaves unfold.	With arsenate of lead combined with second-strength Bordeaux. The latter may be omitted from the second spraying and from the last two sprayings, if trees are in prime condition.	Before growth has started at all.	With full strength soap wash, used hot.
Three days after petals fall.				When leaves unfold.	With second strength Bordeaux.
When first worm hole is seen on tiny fruits; watch closely for this and get busy instantly.		When petals fall.		May first and on, every week.	With potassium sulphide.
Thirty days from this time.		Ten days after petals fall.		As soon as slugs or rose beetles appear.	With arsenate of lead.
Whenever small caterpillars are seen.		Ten days from this application.		Whenever aphids (plant lice) appear.	With dilute soap wash.
The twenty-fifth of June.	With arsenate of lead alone.	Ten days from the last application.			
The fifteenth of August.	With arsenate of lead alone.				



Cut out these pages and mount them up in your greenhouse for reference. The tables have the complete gardening story set down in the most concise form



HOUSE & GARDEN'S GARDENING GUIDE,—1916

VEGETABLES	VARIETIES	DISTANCE APART IN ROWS	DISTANCE ROWS APART	SEEDS OR PLANTS FOR 50 FT. ROW	DEPTH (IN.)	NO. DAYS TO MATURE.	REMARKS
	EARLY HARDY CROPS.						APRIL 1ST TO MAY 1ST.
ASPARAGUS	Palmetto; Giant Argenteuil	1 ft.	3 ft.	50	4	1 yr.	Trench rows and cover in manure with four inches of soil before planting.
BEET	E'y Model; Columbia; Crimson Globe; Detroit Dark Red	4-6 in.	12-15 in.	100-150	1	40-60	First planting extra thick and one-half to one inch deep.
BROCCOLI	E'y White; French	1½ ft.	2 ft.	35	½	50-90	Similar to cauliflower, but hardier.
CABBAGE	Copenhagen Market; Ailhead; Succession	1½ ft.	2 ft.	35	½	70-100	Set out as soon as weather permits if well hardened off.
CAULIFLOWER	Snowball; Best Early; Dry Weather	1½ ft.	2 ft.	35	½	50-80	Set out about ten days after early cabbage.
CARROT	Short Horn; Chantenay; Coreless; Danvers	3-4 in.	12 in.	½ oz.	½	60-80	Sow in as light, dry soil as possible; be sure not to cover deep.
CELERY	Golden Self Blanching; Winter Queen, Emperor	2-3 in.	12 in.	½ oz.	¼-½	125-150	In seedbed for transplating later; set out before plants get tall.
ENDIVE	Giant Fringed	12 in.	12 in.	½ oz.	½	75-100	
KOHLRABI	White Vienna	6-8 in.	18 in.	¼ oz.	½	65-85	Thin out as soon as possible; use while young and tender, not over two inches in diameter.
LETTUCE (plant)	Mignonette; Grand Rapids; Wayahead; Iceburg; Big Boston	8-12 in.	12-15 in.	¼ oz.	½	60-100	
LETTUCE (seed)	All-season's; Brittle Ice; New York	12 in.	12-15 in.	50	½	40-85	Sow thinly in seed bed and transplant for best results.
LEEK	American Flag; Giant Mussleberg	3-4 in.	15 in.	½ oz.	½	120-150	Sow in seed bed and transplant for best results.
ONION	White Queen; Prizetaker; Danvers; Southport Globes.	2-3 in.	12-15 in.	½ oz.	½	120-175	Sow as early as possible; do not thin out until well started.
ONION (seedling)	Ailsa Craig; Gigantic Gibraltar; Prizetaker	4 in.	12-15 in.	150	¼-½	90-150	Cut back tops a third to a half, roots two-thirds when setting out.
PARSLEY	Emerald	4-6 in.	1 ft.	½ oz.		90-110	Soak seed in lukewarm water for a day before planting.
PARSNIP	Improved Hollow Crown; Offenham Market	3-5 in.	15-18 in.	¼ oz.	½-1	100-150	Sow quite thickly; if the soil is not mellow, trench deeply before planting.
PEAS (smooth)	Best Ext. E'y; Alaska; Clipper; Pilot	2-4 in.	3 ft.	1 pt.	1-2	50-65	Sow few or none at all; the early *wrinkled* sorts are very much superior in quaiity.
PEAS (wrinkled)	Little Marvel; Laxtonian; Blue Bantam (dwarfs); Gradus; Early Morn	2-4 in.	3-4 ft.	1 pt.	3-4	60-75	The first planting about two weeks after cabbage.
POTATO	Irish Cobbler; Eureka; Gold Coin	13 in.	28 in.	½ pk.	3-4	60-90	Sprout four weeks in full sunlight before planting, cut to two eyes.
RADISH	Rapid Red; Crimson Globe; Icicle; Chartiers	2-3 in.	1 ft.	½ oz.	½	25-50	Sow little and often; top dress the soil with land plaster before sowing.
SALSIFY	Mammoth Sandwich Island	2-4 in.	15-18 in.	¾ oz.	1-2	125-150	The soil must be deep and finely pulverized; treat as for parsnips.
SWISS CHARD	Lucullus	8-12 in.	15-18 in.	¾ oz.	1-2	50-60	Sow about half as thick as beets; when gathering, cut three or four inches above crown.
TURNIP	White Milan; Petrowski; Amber Globe	4-6 in.	15 in.	½ oz.	½	60-75	Sow thinly as early as possible.
	LATE AND TENDER CROPS.						MAY 1ST TO JUNE 15TH.
BEANS (early)	Stringless Green Pod; Bountiful, E'y Red Valentine	3-4 in.	18 in.	1 pt.	1-2	45-75	Plant in lightest, driest soil available, covering only one inch or so deep for first planting.
BEANS (wax)	Rust-proof Golden Wax; Burpees Kidney Wax; White Wax	3-4 in.	15-24 in.	1 pt.	1-2	55-80	Plant ten days later than above, or "risk" a planting at the same time.
BEANS (lima)	Burpee-Improved; Henderson's Bush; Dreer's Bush	4-6 in	18-24 in.	1 pt.	1-2	60-90	Plant only with several days fair weather in prospect; put *eye down*.
BEANS (pole)	Burger's Stringless Green-pod; Sunshine Wax; Worcester Pole	4 ft.	4 ft.	¼ pt.	1-2	65-100	Put in poles when planting and thin out to three or four plants in hill when well started.
BEANS (pole lima)	Early Leviathan; Giant Podded	4 ft.	4-5 ft.	¼ pt.	1-2	70-90	Have rich light soil in hills; if necessary assist plants in taking hold of supports.
BEETS	Crimson Globe; Columbia; Detroit Dark Red	4-6 in.	12-15 in.	1 oz.	2	75-90	If the soil is dry, soak seeds before planting and firm well in soil.
BROCCOLI	Early White French	2-3 ft.	2-3 ft.	35	½	100-140	In seed bed for early fall crops; about June 1st; cut back leaves when transplanting.
BRUSSELS SP'TS.	Dalkeith; Danish Prize	1½ ft.	2 ft.	35	½	100-140	Same as above. Transplant latter part of July.
CABBAGE (late)	Perfection Savoy; Danish Roundhead; Danish Red	1½ ft.	2-3 ft.	25-35	½	120-180	Start same as above.
CARROT	Chantenay; Coreless; St. Vallery; Danvers	2-4 in.	12-15 in.	½ oz.	½	60-90	Very fine seed bed; firm well; sow thinly so as to avoid too much thinning out.
CAULIFLOWER	Snowball; Dry Weather	2 ft.	2-3 ft.	25	½	100-140	Start same as above. Must have plenty of water.
CORN (early)	Golden Bantam; Peep o'Day; Howling Mob; Early Crosby	3 ft.	3-4 ft.	½ pt.	2	60-80	Plant, if possible, in sheltered position where it is protected from northwest winds.
CORN (main crop)	White Evergreen; Country Gentleman; Seymour's Sweet Orange; Black Mexican	4 ft	4 ft.	½ pt.	3-4	80-100	Sow two to four weeks after early; allow only three to four stalks to hill; cultivate frequently.
CUCUMBERS	Davis Perfect; Vickery's Forcing; Fordhook Famous	4 ft.	4 ft.	¼ oz.	1	60-75	If soil is damp raise hill slightly and mix with sand; thin to three or four plants.
EGG PLANT	Black Beauty	2 ft.	2½ ft	25	25	40-60	Set in rich soil when warm, settled weather is assured; give water in drouth.
LETTUCE	All-seasons; Salamander; Brittle Ice; New York	8-12 in.	12-15 in.	¼ oz.	½	70-90	Transplant or thin to eight inches apart and remove alternate heads as they mature.
MELONS (musk)	Emerald Gem; Netted Gem; Henderson's Bush; Montreal; Spicy	4-6 ft.	4-6 ft.	¼ oz.	½-1	90-120	Make hills rich with old manure and mix in wood ashes and sand if soil is heavy.
MELONS (water)	Coles' Early; Halbert Honey; Ice Cream; Baby Delight	6-8 ft.	6-8 ft.	¼ oz.	½-1	100-125	Treat same as muskmelon; protect both from beetles when small.
PEAS (late)	Boston Unrivalled; Royal Salute; British Wonder (Dwarf)	3-4 ft.	3-4 ft.	1 pt.	3-4	70-80	Sow in double rows about eight inches apart; put in brush before they begin to run.
PEPPERS	Early Neapolitan; Ruby King; Ruby Giant; Sweet Upright	2 ft.	2½ ft.	25		40-60	Treat same as egg-plant; secure potted plants of both to set if possible.
PUMPKIN	Large Cheese; Quaker Pie	6-8 ft.	6-8 ft.	¼ oz.	1	100-130	If space is limited plant where they can run over grass or on the fence.
RADISH	Icicle; Chartiers; White Strassberg	2-3 in.	1 ft.	½ oz.	½	25-50	Sow little, sow often; as a catch crop between beets, lettuce, etc.
SQUASH (summer)	Scalloped Bush; Fordhook Bush; Delicata	3-6 ft.	4-6 ft.	¼ oz.	½-1	60-75	Enrich hills with old manure; set out two or three plants; protect from bugs.
SQUASH (winter)	Hubbard; Delicata; Delicious; Blue Hubbard	6-8 ft.	6-8 ft.	¼ oz.	1		Thin to 2 or 3 plants in a hill; watch for borers; protect from bugs.
TOMATO	Bonnie Best (early); Dwarf Giant; Dwarf Stone;	3-4 ft.	4-5 ft.	15-20		40-60	Get a warm, sheltered position; keep well trained up and all suckers cut off.

FLOWER	DISTANCE TO PLANT	HEIGHT	COLOR		REMARKS
ANNUALS					
RICAN DAISY	6-10	12-15	Rich, various	June to frost	New profuse flowering plants, good for beds and borders.
ERATUM	6-12	12	Blue, white	June to frost	Popular old-fashioned plants for edging. P.
TER	12-24	18-30	Various	July-Sept.	Protect from aster beetle by hand picking and Paris Green. P.C.
CHELOR'S BUTTON	6-10	15-24	Blue, white, pink	July	Old favorite for borders. S. C.
LSAM	15-20	10-18	Various	June-Sept.	Use in foreground, where individual flowers will show.
LENDULA	12-18	18-24	Orange, yellow	June to frost	Very free flwoering; masses or borders.
LLIOPSIS	8-10	12-18	Yellow (orange-brown)	June-Sept.	Of very quick growth, and free flowering. C.
LIFORNIA POPPY	6-8	12	Orange, yellow	August	Sow early. Beautiful in solid beds. Fine new varieties.
NDYTUFT	4-12	6-18	White, crimson, carmine	June-Sept.	Good for solid masses of color, especially white. C.
STOR BEAN	24-36	50-90	Foliage	July to frost	Very rapid grower; screening and tropical effects. S.
RYSANTHEMUM	12-18	12-36	Various	August-Oct.	Very easily grown and very showy.
ARKIA	8-10	18	White; rose, purple	June-Sept.	Bright daisy-like flowers, pretty foliage. C.
CKSCOMB (Celosia)	8-18	6-18	White, red, yellow, purple	June to frost	Satisfactory borders, especially for long lines of color.
RNFLOWER	8-12	12-40	White, blue, lilac	June-Aug.	Greatly improved. One of the best *blue* flowers. C.
SMOS	24	2-8 ft.	White, pink, red	August to frost	One of the most beautiful of annuals. Start early. P.C.
OBE AMARANTH	10-15	18	Pink	July	Also for borders and masses. C.
DETIA	8-12	12-24	Red, white	July-Oct.	Good for masses. C. S.
URDS	12-24	5-15 ft.	Colored fruits	July to frost	Climbers. Fruits of various shapes and colors.
PSOPHILA	6-15	12-24	White	June to Sept.	Valuable for bouquets. Make several plantings. C.
RKSPUR ANNUAL	6-12	18-36	White, blue, pink	June-July	Rich colors. Another of the best blue flowers. C.
VATERA	8-12	3-6 ft.	Rose	July	Another good screening plant.
BELIA	4-8	6-18	Blue, white	June-Sept.	Beautiful for low borders and edges; also in mass. S.
VE-LIES-BLEEDING	10-15	3-5 ft.	Yellow to scarlet	June-July	Good for screens and masses. Will self-sow.
VE-IN-A-MIST	10-12	12-24	White-blue	June-Sept.	Old favorite; good for borders.
PINE	4-8	12-24	White, blue, pink	June	New varieties give a range of colors. C. S.
RIGOLD	6-18	10-36	Pale gold to orange	July to frost	Great variety. Dwarf sorts good for edgings.
GNONETTE	6	12-18	Golden to reddish yellow	July-Sept.	Prized for its delicious fragrance.. Second planting in August. C
ONFLOWER	6-18	15-30 ft.	White, blue	August to frost	Most beautiful annual climber. Start under glass. P.
RNING GLORY	4-12	10-20 ft.	Various	July-Sept	Flowering annual for quickly covering fences, etc.
STURTIUM	5-12	12-60	Various	July to frost	Wonderful improvements, especially in the foliage. C. S.
OTIANA	8-12	3-5 ft.	White, red	July to frost	Unique, pretty flowers with a jessamine-like fragrance.
NSY	6-8	6	Various	May to frost	Get *young*, small plants for best results. P. C.
UNIA	8-12	12-24	White to claret, mixed	July to frost	Wonderfully free-flowering and showy. S.
LOX DRUMMONDII	8-12	12-36	Various, brilliant	July to frost	Splendid for solid beds, or medium height bright edges.
KS (Dianthus)	5-8	10-18	White to rose	August to frost	One of the most satisfactory of all summer annuals. C.
PPY	4	6-10	White to scarlet	July-Sept.	Will not transplant well. Most effective in mass beds.
RTULACA	4-6	6-10	White, yellow, red shades.	July to frost	Cheery, old-fashioned favorites; full sun, sandy soil.
PIGLOSSIS	6-12	12-24	Various	June to Sept.	Wonderful velvety texture and delicate pencilings. C.
VIA	6-12	12-36	Scarlet	August to frost	For mass effects the most vivid of all red flowers. P.
IZANTHUS	8	24	Mixed—yellow to lilac	July-August	Good for masses when blossoms are scarce.
CK	6-12	12-24	Various	June-Sept.	Beautifully formed; delicate shades; very fragrant. C.
NFLOWER	24-36	3-7ft.	Yellow	August-Sept.	Very rapid growing; useful for screening fences, etc.
EET ALYSSUM	4-8	8-10	White	May to frost	Still the most popular of edging plants. S.
EET PEA	4-8	2-6 ft.	Various	June-Sept.	For best results start inside in pots, and set out in April. C.
UNBERGIA	4-10	3-8 ft.	White, yellow, orange	July-Sept.	Good for low trellises and vases.
RENTIA	6-12	8-15	Blue, white	July-Sept.	Unique; good for vases and hanging baskets.
RBENA	12-18	6-9	Various	July to frost	One of the brightest, cheeriest and most free-flowering.
NIA	8-12	12-24	Various, brilliant	July to frost	Brilliant masses of color; dwarf, red sort, splendid for borders.
BIENNIALS					
IPANULA	8-12	18-36	White, blue, pink	June-August	Still popular for both beds and borders.
GET-ME-NOT	6	6-12	Blue, white	April to July	The best blue edging plant; the most dainty. S.
GLOVE	10	12-36	Pink, white, various	June	Very easily grown; old favorites for the border.
LLYHOCK	12-18	3-7 ft.	White, yellow, scarlet, rose.	August-Sept.	Especially valuable against high walls. Gorgeous colors.
EET WILLIAM	6-12	12-18	White, pink, red	July-August	Still one of the very best border plants. C.
LL FLOWER	6	12-30	Brown, yellow	July-Sept.	Fragrant. Early sorts may be treated as annuals. C.
PERENNIALS					
SSUM (Saxatile)	6-12	12	Golden yellow	May-June	Especially useful around rock-work, bases, etc.
ILEGIA	10	12-36	Various	June-July	Greatly improved. Very graceful. C.
NIS	6	12	Yellow	May-June	Good early flower for border.
MONE	12	12-36	White to rose	August to frost	Should have a place in every garden; extremely beautiful. C.
LIS	4-6	6-8	White, pink, red	April-July	Low-growing, beautiful little daisies; extremely attractive.
EDING-HEART	12-18	24-30	Purple, pink, white	May-June	Peculiar heart-shaped flowers in graceful sprays. S. C.
DYTUFT (Iberis)	6	9	White	May-June	A hardy form of the annual above.
YSANTHEMUM	12-18	24-40	Various	August to frost	If started early, will flower first year. C.
EOPSIS	12-15	24-36	Golden yellow	June to frost	Free-flowering, for the hardy border. C.
LIA	24-36	2-4 ft.	Various	July to frost	Easily grown; likes very rich, heavy soil.. C.
R O'CLOCK	10	30	Yellow, white, red	July-August	Midsummer; good for border.
LLARDIA	10-12	18-24	Yellow, crimson	July to frost	If sown early, will bloom first year. C.
IOPSIS	8-15	3-4 ft.	Yellow	July-Sept.	Good for mass effects in background.
IANTHUS	2-4 ft.	2-10 ft.	Yellow	August to frost	The improved types are truly gorgeous. C.
	12-18	18-30	Various	May-July	Some of the shades beautiful as orchids. C.
KSPUR	12-18	3-4 ft.	Blues	July-Sept.	Best blue flower for the border.
KSHOOD	10-15	36	Blue-white	July-August	Good for borders, but poisonous.
NY	24	24-36	Red, pink, white	May-June	Most showy of all border plants. P.
OX (Hardy)	12-18	12-36	Various	July-Sept.	Permanent and satisfactory border plants. P.C.
	6-10	8-12	Various	August-Sept.	Beautiful colors; one of the best for cutting. C.
PY (Iceland)	6	12-18	White, yellow, orange	May-Sept.	Flowers on long, stiff stems. Continuous bloomers. C.
PY (Oriental)	12-18	24-36	Crimson shades	June-August	Enormous, brilliant flowers; vigorous growth.
IROSE	4-5	4-6	Yellow, pink	April-May	Pretty, early flowers for border or edging.
ETHRUM	8-12	12-24	Various	August to frost	Very attractive little edging plant.
BECKIA	12-18	4-7 ft.	Yellow	August-Sept.	Good for screening and mass. Rank grower. P. S.
BIOSA	8-12	15-30	White, various and blue	June-August	Fine light-blue flowers for cutting; blooming very freely. C.
NE	5-6	4-5	White to rose	June-August	Low-growing plant, good for masses or broad edgings.
PDRAGON	8-12	24	Various	July-Sept.	One of the finest flowers for cutting; hardy with protection. P.C.
ONICA	8	24-30	Purple	August	Good for edging.

NOTES ON THE FLOWER GARDEN

NOTE—C. Flowers especially good for cutting. S. Flowers thriving in partial shade. P. Flowers that should be started early under glass, or purchased from the florist.

ANNUALS—While most of these can be sown in the open ground in May or early June to flower the same year, quicker results will be had if they are started early in flats, in the hotbed or window, and transplanted. With some (marked "P" above) it is quite necessary to do this. With annuals especially it is important *to keep the flowers cut off* before ripening seed if a long season of bloom is wanted.

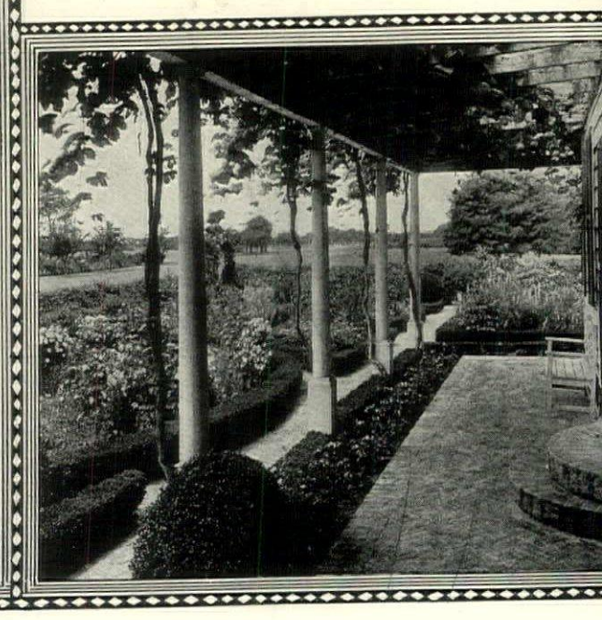
BIENNIALS—These should also be sown every year, that flowers for the year following may be provided. They may be started in May or June and transplanted later to their permanent places. Foxglove and other short-lived perennials, are best treated in the same way.

PERENNIALS—Many of these, if sown early under glass, will flower the first year—some, even from seed sown in the open. They should be grown to fair size in the seed-bed and then transplanted to permanent quarters. The border of hardy perennials should be one of the most beautiful spots in the garden.

THE RESIDENCE OF MRS. HENRY C. COE AT SOUTHAMPTON, LONG ISLAND

A Consistent
House and Garden

Photographs by Johnson-Hewitt Studio



The house has been remodeled and enlarged from its original Colonial shape and size without entirely losing the old atmosphere. Wide verandas and a judicious growth of box have given a livable air to both the house and its surroundings

Look at the frontispiece and you can stroll up the box-bordered path to this view of the bricked porch, where the steps are old millstone and the roof a grape arbor. This is consistently fitting a house to its setting and fitting the setting to a house

The mantel treatment in this room and the one next form an illuminating contrast. Here the mantel garniture is informal, varied, whimsical almost, in its prim balance of samples, lamps, mirrors and vases. The tiles give an added note of interest

You can often catch the spirit of a house from its door. This house was to hold a collection of Colonial furniture. The door conveys that idea. Note the lights beside and above the panelled door, and the old lanterns that have been put to modern use

The success in furnishing a modernized Colonial farmhouse dining-room depends upon the merit of the individual pieces and their arrangement in the room. Here the merit of the antiques is undeniable and their disposition seemly and comfortable

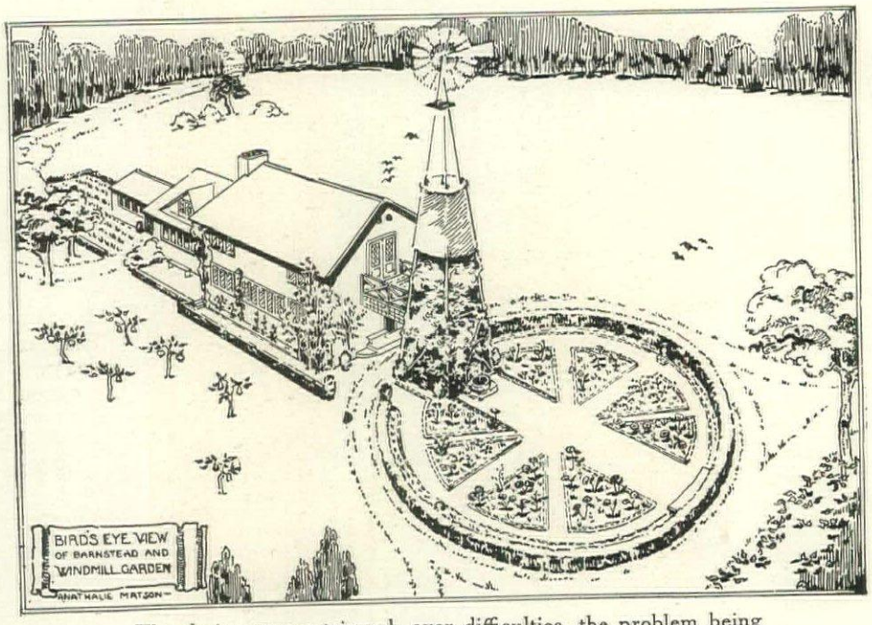
In the parlor (parlor is the word for a Colonial farmhouse), there is the same home-made atmosphere in the rag rugs and embroidered portières, but the mantel and its garniture have been kept strictly formal as is proper in this type of room

THEIR WINDMILL GARDEN

A New Idea in Garden Design Adapted to Special Requirements—The Circular Plan and How it Worked Out in Actual Practice

ESTHER MATSON

THEY planned it together — the Philosopher and the Artist — as a winter evening's serial story. The design that resulted was a triumph over difficulties, the problem being so to cut the space of ground to eastward of the house that a necessary driveway might be secured without spoliation of the desired garden plot and so that the selfsame garden should include in its area the windmill.



The design was a triumph over difficulties, the problem being to secure a driveway without spoiling the garden plot, and also to include the windmill within the latter's limits

Now the road *must* wind up to the east door in order to utilize a certain bridge between the windmill and the house as a protection for the main entrance. Moreover, the main garden must be on this east side, because that was the sunniest exposure to be had, and there also stood the windmill ready at hand for granting the irrigation that is so essentially a *sine qua non* of garden success.

Added to such material considerations they grapple with another more sentimental problem. The garden, in short, must be linked so closely to the house that to step out among the flowers for a breakfast *al fresco* would be as simple as the stepping from one room to another within doors.

The Real Beginning

What beating was there then of brows and what travailing of spirit! And as for the number of different formal garden shapes that were investigated only to be discarded—far be it from the chiel a-takin' notes to give away the secret! Suffice to say that at last, little by little, a solution unrolled itself. It should be, in short, a round garden; its circumference determined by the curving of the drive, and the windmill included in such wise that one of its vine-clad sides might serve as background for a bird pool. The driveway, alack, must be of dirt, but the boundary between it and the garden beds should be of close-cropped turf outlined with a slim clipped hedge.

How did the artist's head teem with mathematical lore and what high talk was there then of axes, foci and radii, till at length there sprang into being a mighty diagram. And after the diagram the carrying of it out! That was no less a feat to perform. It fell to the Philosopher, while the March winds blustered their protest around every corner of the house, with measuring rod and pick and spade, and with heroism worthy a Hercules, to achieve the transference of the plan from paper to solid earth.

It was another story to complete the outline of the picture by a firm brick edging around the tiny paths and to fill those in with their winsome mosaics of beach pebbles.

A tiny bird pool which had once done duty as a church font

A scheme this, by-the-bye, which brought every home-comer from a picnic, laden, not with Captain Kidd's treasure-trove, but with ponderous bags and baskets full of the whitest pebbles which the ocean waves had seen fit to polish and the sun to bleach.

It had been such a comparatively simple matter to plant—on paper — the border beds with old-time foxglove, hollyhocks and phlox, and the eight formal beds which resembled pieces of pie, with roses, iris and every one of the old-fashioned posies we had learned to love in poetry and romance! But how different in actual working out. For when it came to realization it was discovered that the coveted garden of perennials and hardy flowering plants requires time in which to mature. So it came about that the not-to-be-daunted Philosopher set to work forthwith, pragmatically, filling in every interstice with temporary compromises in the guise of annuals.

That is how it chanced that while the foxgloves, the canterbury bells, the hollyhocks and the bee-larkspurs were getting their start for the future all unnoted, a host of the less serious among the flower folk—poppies and petunias, asters and snapdragon and marigolds, with a-many more of happy disposition—assembled in this garden's bounds. As for the enclosing box hedge, that, too, proved a feature to exercise patience upon. But following the example of the Philosopher, the Artist found out a way to temporize with her garden limitations. Bethinking her of the wattled fences in certain winsome old storied tapestries, she concocted a fair semblance of one out of bamboo fishing poles woven in and out along the hedgerow till that should grow more sizeable. And over these wattles, winding likewise in and out, went clambering honeysuckles, coral-tinted and cream, and the quick-growing, joyous morning glories.

How the Garden Developed

Now the roses, chosen for grace of foliage and glossiness of leaf as carefully as for beauty of blossom, took a fancy for growing at an amazing rate. It actually became embarrassing to have some of them reaching a height of 12′ all unexpectedly. Nor was the tenseness of the situation lessened by the fact that their pergola had not yet materialized beyond the dream stage. Wherefore, again, was recourse had to the Japanese bamboo, and temporary arches were contrived with a result of veritable lightsomeness and charm. Again a triumph of mind over matter, a happy solution of

another much discussed problem!

As luck would have it, the honeysuckle, the woodbine and the kudzu vines were already lush upon the windmill, and nestling against this background the tiny bird pool, which had once done duty as a church font, enticed many a songster hither for a daily morning plunge—even tempted some among them to loiter here at odd times of the day to preen themselves. By happy chance, too, there grew behind a bench that lured away from work, a head-high row of heretofore-planted grapevines, barberries and prim milady hollyhocks. Shall we add that they set an admirable tone, sufficiently staid but in no wise stiff or sombre, for the gay flowers of the foreground!

Starting out to be a garden to sit and muse in, it has proved also to be a garden to pluck from

And what a pageant did these others make, fit for dazzling royalty itself. A procession indeed that grew only the more brilliant as the days went by. Of a truth the flowers of lesser reserve, the golden zinnia, the white petunias, the Iceland poppies, the nasturtiums and the marigolds, (which last dwelt by themselves in the northwest of the garden-plot), took special delight when they could glow in the sunset light and grew ever tne more gorgeous as the summer advanced. By that time of year when cosmos, "chiny asters" and chrysanthemums make their triumphal entry the pageant was in fullest swing. Possibly the late comers were a bit riotous. Certainly the edgings of brick could not begin to restrain their revels. Nor could these flowers be constrained to keep their purple and gold in the places planned for them. On the contrary, they would insist on flinging their royal largess over beds and pathways alike, till the tiny garden glittered like a miniature Venice in high carnival time.

They seemed to revel in it all, to glory in the mere joy of growing and blooming and nodding in the sunshine.

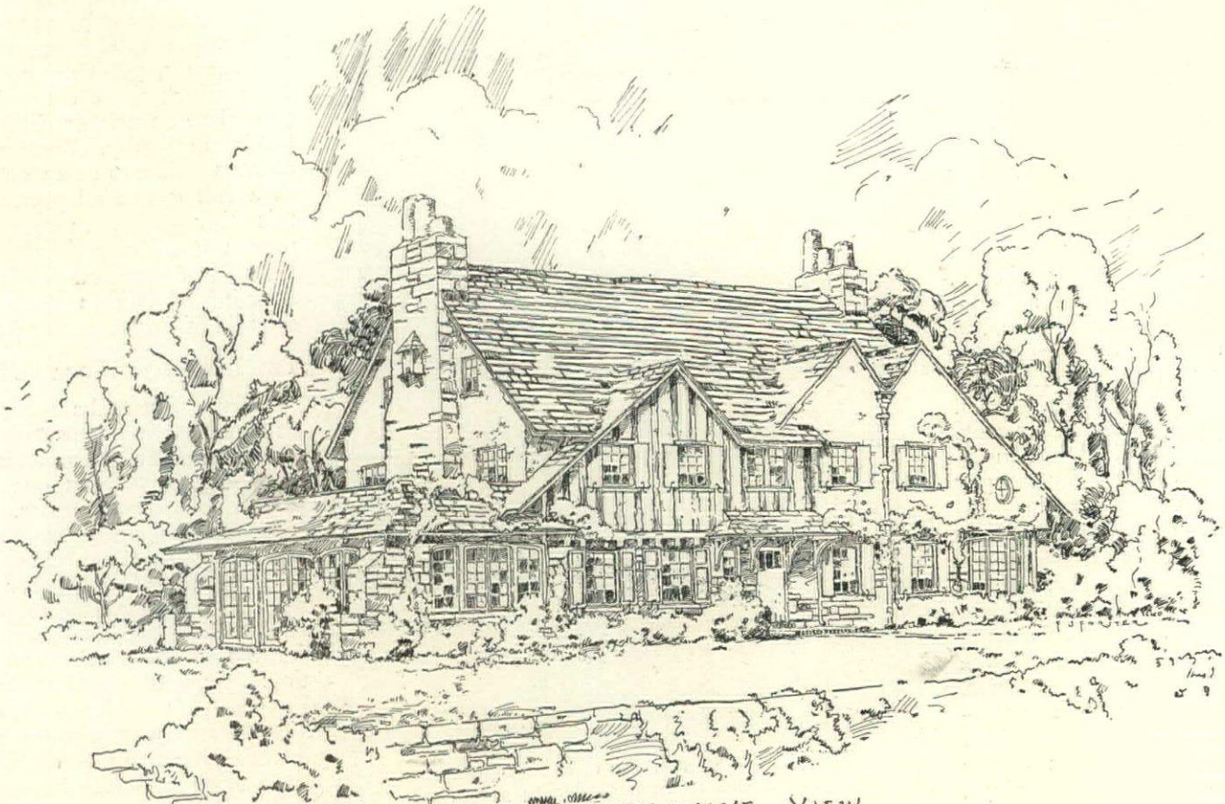
A little garden, confessedly it was, forced by grim circumstance to measure little more than 50′ in diameter, yet contrary to the fears which were entertained, it proved to be neither childish nor lacking in dignity. Surely a miniature is as like to be a work of art as a full length oil portrait, and this tiny garth, moreover, has proven itself of a size precisely right for tilling and tending; besides it is of a dimension, as someone said of England, to be beloved.

The Realization of the Dream

Starting out to be a garden to sit and muse in, it has turned out also to be a garden to pluck from. That again has been one of its pleasant unexpectednesses. Oddly enough, too, the more numerous the basketfuls of verbenas, pinks, mignonette and roses for some neighbor, so much the more profusely did the plants give bloom for the Philosopher's contemplation. And if occasionally that Philosopher's critical eye espied some particularly worldly beauty flaunting itself to the detriment of some slight, ethereal blossom, or perhaps a glossy leaf quite hiding from view some "modest weetippet flower," even so she could scarce find it in her heart to cavil. Nor could she muster the hardihood to cut back from the pathways the overflowing bounty of blue and gold and purple.

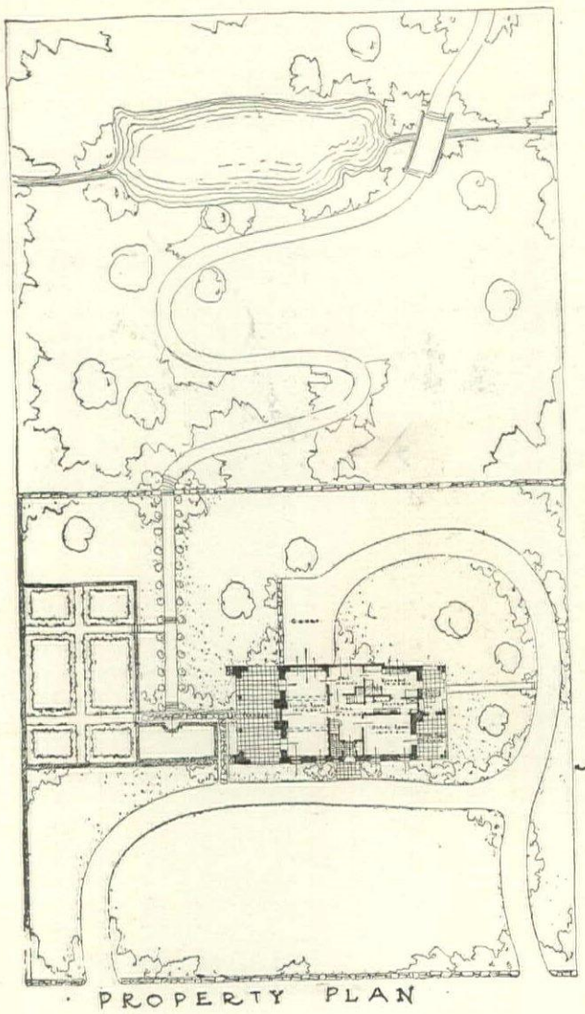
For after all, is not a garden which is enclosed in a green circle exempt from the ordinary by-laws and humdrum regulations of other gardens that are square or oblong or triangular? Is it not something like the magic ring on the grass the children are always a-hunting? When found, as you know, one does not even have to put on a wishing-cap, or eat fernseed. All one needs do is to step within and yield oneself to the spell; one's eyes will be open to faery folk and their ventures bold.

The formal beds, in shape not unlike pieces of pie, are edged with bricks and a mosaic of beach pebbles. Humble bamboo fish-poles serve new purposes as flower arches and a wattled fence over which clamber coral-tinted and cream honeysuckles and quick-growing morning glories

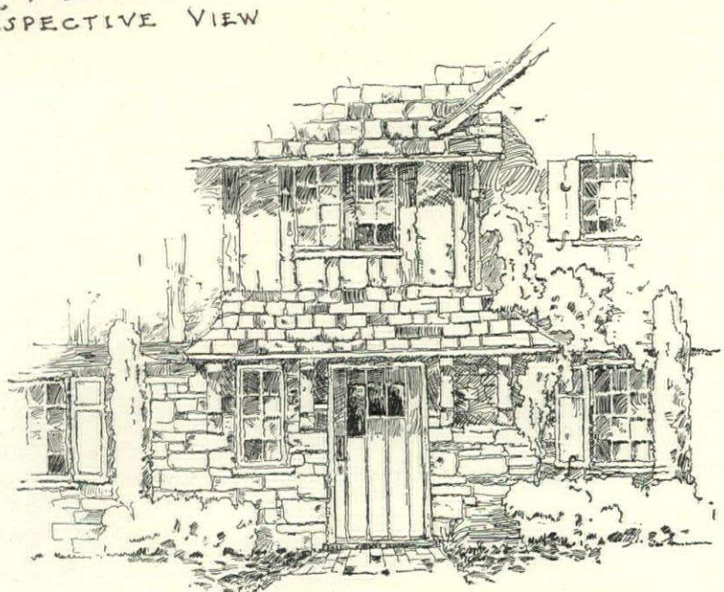


CARETTO & FORSTER
ARCHITECTS

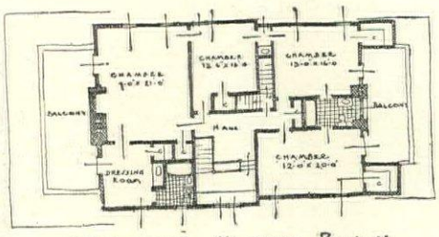
PERSPECTIVE VIEW



PROPERTY PLAN



DETAIL OF ENTRANCE



SECOND FLOOR PLAN

THIS HOME, ENGLISH IN CHARACTER, LOCATED IN THE TOWNSHIP OF SCARSDALE, IS NOW BEING BUILT FOR MR V E MINICH THE MATERIALS USED IN CONSTRUCTION ARE STONE, BRICK, STUCCO; AND PART OF THE TIMBER BEING USED IS FROM THE CHESTNUT TREES CUT DOWN ON THE PROPERTY. THE ROOF IS OF RED FLAT SHINGLE TILE COMPLETE CONTRACT WAS LET FOR $16,600

CARETTO & FORSTER
ARCHITECTS

THE EARLY VEGETABLE GARDEN

What to Plant for Early Crops of Quality —The Culture and Characteristics of Sorts to Grace Your Spring Table

ADOLPH KRUHM

Naumburger or Tender-heart, perhaps the finest early butter-head lettuce

Wayahead produces solid, handsome heads that rival Naumburger for table use

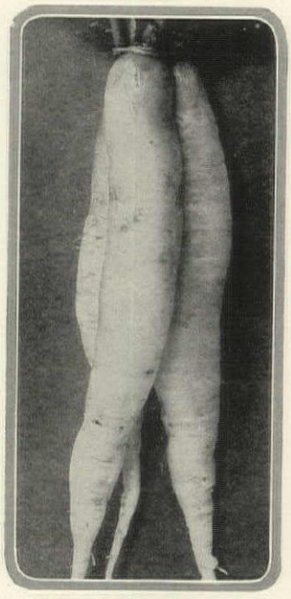
By June the really early garden should be well under way. But it needs careful planning and constant attention to produce crops at this date. Wise choice of sorts is essential

THERE is a peculiar fascination in try-g to "beat" your neigh-or in having fresh egetables of one kind another before his are ady. Those little und radishes early in ay, the first green peas d the brilliant red matoes late in June— w we value them! nd they may all be urs by a little planning d scheming. For all actical purposes, the ing to do is to deter-ine which classes of getables are so hardy at they may be sown rly, and then to pick out those sorts hich we know to be the most dependable rly yielders.

Vegetables that deserve the title of being rdy are peas, lettuce, radishes, spinach, ions and cabbage. Since cabbage, as a le, is not considered desirable as an early getable because it has played an impor-nt part on the bill-of-fare all winter, it n safely be eliminated in our plans for a l early garden. Onions in the early gar-n are grown from sets secured at most y seed store. Remember that the white es are the mildest, the yellow ones the eapest, and the red ones the "hottest" t the best keepers, should you put out sets m which to grow bulbs for winter use.

This, then, leaves as, lettuce, radishes d spinach for consid-ation in our hardy getable garden, and, ce so far we have em-yed the process of mination in arriving conclusions, let me minate spinach by ting that I have only und one worth-while t to grow for home and that is All Sea-s or Triumph, as me seedsmen call it. course, there are er sorts. But none l develop as fleshy, cy plants of good size quickly as this, and se who are fond of nach greens will find Seasons the most atable of all. While me gardeners persist growing this vegetable by broadcasting the seeds, better results will be scored by sowing in rows ½" deep, 18" to 20" between the rows, and by thinning out the plants so that they stand 4" apart in the row.

Peas, radishes and lettuce offer complex problems to even experienced gardeners, because in every class are found sorts of special value for different seasons. So let us take them up one by one to find out which sorts will best serve our purpose for an early garden and what each of them is like.

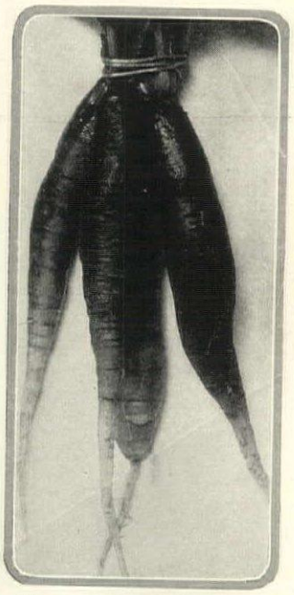


White Icicle is unsurpassed among the early producing long radishes

The Ever Popular Pea

Peas may be divided into two broad classes according to the kind of seeds they have. There are smooth-seeded peas and sorts with wrinkled seeds. In both classes will be found extra early sorts, though the wrinkled kinds should not be sown quite as early as the smooth-seeded, being more apt to rot in cold, wet ground.

Foremost among the smooth-seeded peas which may be sown as soon as you can get on the ground, stands Prolific Extra Early. In this pea, we find earliness combined with a prolific character and a good-sized pod, well-filled with large peas of remarkable flavor for a smooth-seeded sort. Early in the season almost any green peas taste good and you will find Prolific Extra Early, picked when just right, a few hours before cooking, a great deal sweeter than what you buy from the commission man or green-grocer.



Fine radishes like these are largely the results of carefully selected seed

In sixty days from date of planting a good strain of Prolific Extra Early will yield 75% of its crop, and a few days later the balance will be ready, so that the ground may be cleared to make room for successive crops. In other words, if you sow two 15′ rows of Prolific Extra Early on April 15th, you may safely count on being able to pick from ten to twelve quarts of pods on June 15th, if the season has been at all favorable for peas.

About a week after Prolific Extra Early is planted, you should sow a few rows of the sweetest extra early wrinkled pea that grows—Little Marvel. The only fault I have to find with this sort is that it isn't called Big Marvel. But since the word "Little" in its name doubtless refers to the height of its vines, let me state here these are only 18" tall and that every vine carries from seven to ten pods, usually in pairs. They are so tightly filled with large, dark green peas that they frequently burst open at the end. One wonders how the short 3" pods can hold as many as eight large peas. Little Marvel is but a few days later than Prolific Extra Early, bearing the bulk of pods ready for picking in sixty-five days after seeds were sown.

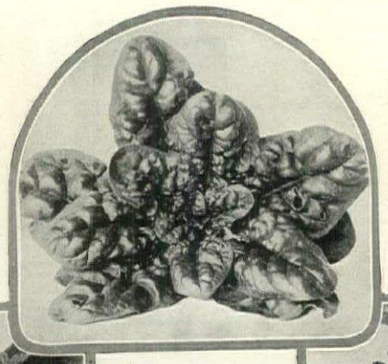
With Little Marvel growing only 18" tall and Prolific Extra Early from 24" to 30", you need not figure on "brushing" them or providing trellis, unless you want to. Personally, I have found that even the dwarf peas appreciate support of some sort or other. It keeps the

pods and vines off the ground, makes picking easier, and the vines will be found to be generally thriftier and more prolific, especially on brush, than if permitted to spread over the ground. In the home garden, particularly where economy of space and tidiness are the object, brushing of peas is the thing to do.

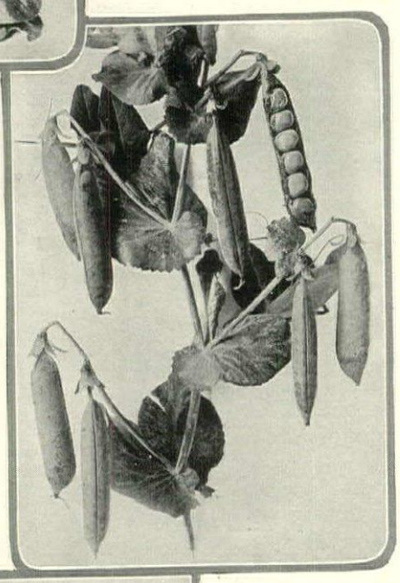
The Best Early Radishes

Radishes are without question the most widely grown extra early spring crop and among them we find extra early sorts of different shapes as well as colors. The little early round or "button" radishes are without question the earliest of all, and the seed breeders, in their striving after extra early sorts, have truly scored wonderful results. Among the little white turnip-shaped sorts, Hailstone carries the palm for perfecting table size (¾″ in diameter) roots in from eighteen to twenty days from date of sowing seeds. Rapid Red, a perfectly round, red sort, will do the same thing and both it and Hailstone are so thoroughbred that you can almost with certainty count on "pulling" radishes on May 5th, if you sowed seeds on April 15th. In watching these two sorts for roots of eatable size, don't be governed by the small tops in judging the readiness of the roots. I have frequently pulled roots ½″ to ¾″ in diameter that would show only four small leaves besides the pair of seedling leaves. This characteristic makes these two sorts particularly valuable for use in greenhouses, hotbeds and coldframes.

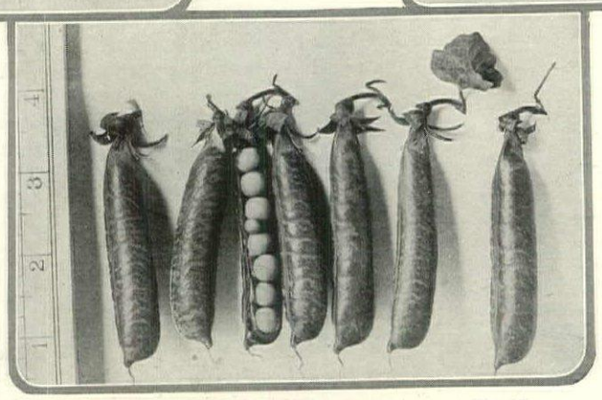
The olive-shaped French Breakfast radish matures among the first of the early sorts



All-seasons or Triumph spinach is among the best of the early sorts



Seven to ten pods of excellent peas mature on every 18″ vine of Little Marvel



Sixty days after planting a good strain of Prolific Extra Early peas seventy-five per cent of the crop will be ready, the balance maturing a few days later

Looking around for further early sorts among the small radishes we find Rosy Gem and French Breakfast easily the most beautiful of all radishes. Rosy Gem is the most perfect type of Scarlet Turnip White Tip, while French Breakfast is its olive-shaped companion. These are the two sorts that make such a show on the market table, and for which as high as five cents for a bunch of six are charged at fancy fruit stands and grocery stores. Both these sorts generally require from a week to ten days longer than Hailstone and Rapid Red and they should be planted at the same time as these for a succession of crops. By the time all of these four sorts are either used or past their prime, White Icicle will be ready, and in this white sort we have the acme of perfection in long radishes for early use in the home garden. One never grows tired of Icicle. It is always handsome, always crisp and of mild, delicate flavor until long overgrown.

In striving after extra early radishes with all of the above varieties, I have found that it pays to pick out the largest, plumpest seeds and drop them one inch apart in the row. The sorting of the seeds is easily accomplished by sifting them through a tin pan in which small holes have been punched with an awl. Make the holes just large enough to permit the smallest seeds to go through. This will leave the plumpest seeds of even size in the pan. Or, if you consider this too much trouble, sow your seeds thinly into the row and, in a week or ten days, when the seedlings are 2″ or 3″ tall, thin them out to stand 1″ apart in the row. Stir the soil between the roots as you go along. It will stimulate their growth more than any fertilizer.

Butter-Head and Loose-Leaf Lettuce

Among lettuces we find two distinct types, both of which offer extra early sorts. There are the loose-leaf sorts, which are generally grown in greenhouses throughout the country, and the head lettuces which, in turn, are divided into butter-head and crisp-head sorts. Since crisp-head lettuces are principally late and summer sorts, we need consider only butter-head and loose-leaf in connection with the earliest crops.

Early Curled Simpson is the first loose-leaf sort ready for the table. If you are satisfied to pick it and prepare it when only 6″ tall, you may enjoy lettuce from this sort in twenty to thirty days from date of sowing the seed, depending on the growing conditions of soil and weather. But the real lettuce connoisseur will never be satisfied with those "greens" which hardly carry lettuce flavor and require an endless amount of picking and cleaning in preparation for the table. Better let your plants develop until they reach characteristic shape and size, and then you will have something worth while.

In our garden we thin out the lettuce seedlings as soon as they get 2″ or 3″ tall to stand 3″ to 4″ apart in the row. As soon as the little plants begin to crowd each other, every other one is removed, until finally they stand 10″ or more apart in the row. Grown by this method, Early Curled Simpson will produce handsome plants, 9″ to 12″ in diameter, the first week in June from seeds sown the middle of April. Black Seeded Simpson follows about a week later, but will stand more heat and consequently last longer before going to seed.

But to find the real lettuce flavor that you read about to get that rich "buttery" quality entirely free of bitterness you have to cultivate the acquaintance of butter-head lettuces. True, it takes a little more trouble to grow them to perfection. But when you get them every head has wrapped within its folds a quality that will make you forget that little trouble it took to produce it. We are fortunate in finding among butter-head lettuces hardy sorts which in earliness, rival Early Curled Simpson. There is May King, Naumburger or Tenderheart, and Wayahead, all three of which differ in texture of foliage and firmness of head, but very little in flavor. Wayahead will produce solid, hard some heads the middle of May from plants that were started in the house in March and set out the middle of April. But to accomplish this, you must have a soil full of humus, a reasonable amount of warm growing weather, and the young plants must have been hardened prior to setting them into the garden so that the growth will not be checked seriously in transplanting.

A few days after Wayahead, May King will become ready. Its heads are perhaps slightly smaller and not quite as firm. But May King is invaluable for first sowing outdoors, since it will stand more unfavorable April and May weather than any other butter-head sort without detriment to the loss of plants. Naumburger will be ready in another ten days or so, and it is well worth waiting for.

A gigantic evergreen with branches tied back and ball of earth preserved, en route to its new location

OLD TREES FOR NEW SITES

How Large Trees Can Be Transplanted and Their Age Made to Fill a Present Want

SAMUEL J. RECORD

MANY an ideal location for a home is temporarily undesirable because of the lack of large trees. Without them the best results from the architect's plans leave something to be desired, for the building lines appear harsh and unrelieved. Large trees not only add to the beauty of the landscape, but impart an air of stability and permanence and give character to their surroundings.

A new house may surpass the old in the matter of modern improvements which lighten household duties, may be better designed and in every way more pretentious, and yet lack the charm and the home-like air that a lifetime's growth of trees and shrubs has wrought about the old homestead. A profusion of small trees and shrubs planted along drives and about the place give promise of supplying in time the want they are as yet inadequate to fill. Small wonder the owner looks with covetous eyes upon the well-formed trees in nearby pastures or along the roadside. He cannot repress the desire to take a hand in rearranging nature's distribution of tree growth.

Moving Trees a Practicable Undertaking

If one is willing to pay the cost there is no need of waiting for young trees to grow up. The effects of half a century's development may be secured in a single year. The transplanting of large trees has been rendered practicable by combining an intimate knowledge of their requirements with engineering skill. The task is not light, but in the hands of experienced and properly equipped tree-movers it can be done readily and with assurance of good results. When we consider the added attractiveness and comfort such trees give, thereby enhancing the sale value of the property, the money expended is usually a wise investment.

An authority on this subject says in this connection: "Planting large trees is not an extravagance for the wealthy, a risky experiment which only they can afford. A house costing $6,000 has a porch costing $300. It is quite in keeping to shade the porch, connecting the house with its surroundings by planting a tree twenty years old, 25′ high, 15′ spread and 7″ diameter, at $75. An investment in large trees will accomplish more than grading. In fact, grading can be done with trees and shrubs rather than soil. That is, skilful disposition of solid masses of foliage will obviate the necessity for some grading."

It is a common belief that the chance of failure in the transplanting of large trees is too great to warrant the necessary trouble and expense. Such is the case only when the work is done carelessly and by unskilled hands. Anyone can move a small tree and get it to live without much care in the process, but once a tree has become firmly established, with its extensive and complicated root system ramifying for long distances in every direction, the removal becomes a big but delicate surgical operation. The secret of success in moving large trees is to take them up with a wide spread of roots, cutting back the crown to balance, and then planting in suitable soil that is kept neither too wet nor too dry.

With small trees the root system is carefully dissected and both roots and soil tied in a burlap container

Where to Get Them

Large trees may be obtained from two sources: First, the nurseries, some of which specialize in such stock up to 30′ in height. Such trees are usually extra well-rooted and can be shipped for long distances. Another source is to be found in the trees growing naturally in the fields and woods pastures. With good apparatus it is feasible to transplant large specimens for several miles. It is cheaper in the end and more satisfactory to go a long distance and obtain good trees suited to the desired purpose than utilize inferior specimens merely because they are conveniently located.

In moving a large tree it is essential that the soil be of such a nature that the roots can be freed without excessive damage to them. On stony sites and rocky ridges this is usually out of the question. As a rule trees growing in wet places are more easily moved than those on dry situations, as they have a superficial and compact root system while the trees in dry places develop a long tap root and wide lateral in their search after moisture. Trees that grow naturally along river bottoms and in lowlands will often thrive on upland soil of good quality and not too dry. Trees to be moved should be sound and healthy and preferably of vigorous growth as indicated by the length of the top shoots of the previous season.

Not all trees are moved with equal readiness. Of the deciduous kinds those lending themselves most easily to the operation are elm, maple, birch, catalpa, willow, cottonwood, basswood or linden, horse-chestnut, pin oak, wild cherry and dogwood. Species offering greater difficulty are white oak, red oak, black oak, beech, hornbeam, walnut, hickory and red gum. All of the conifers or evergreens can be moved provided a large ball of earth is taken up with the roots. If

deciduous trees are moved while in leaf, the ball-of-earth method is also necessary; when the leaves are off, the roots are carefully dissected out of the soil.

It is customary in nurseries to root-prune trees a couple of years or so before transplanting in order to give a compact root system with narrow spread. This is done by digging a trench around the tree, cutting the exposed roots, and refilling the trench. This expensive operation is often advocated for wild trees, but it has been proven that the practice is of advantage only with a few species such as beech and hornbeam. Equally good results can be obtained by securing a wide spread of roots.

Preparing the Tree

The method followed in the case of deciduous trees is to start 15′ or 20′ from the tree, dig a trench and make an undercut below the roots. The soil is then broken down with a picking bar—an iron rod three feet long, three-quarters of an inch in diameter and tapering to a rounded point at one end. This is pushed into the bank some 3″ from the edge, causing the soil to crumble away and leaving the roots uninjured. A digging fork with rounded tines is also used in this process.

The roots as freed are bundled and tied up to the trunk out of the way while the soil is shoveled from beneath them. As the operation continues the bundles must be untied, sorted out and tied up again, keeping as many as possible unbroken.

If the trees are to be moved a considerable distance or shipped each bundle of roots is wrapped in wet moss, excelsior, straw or burlap and the central mass is covered with burlap. These bundles containing from fifty to 100 roots each are as flexible as whalebone and will stand much bending.

In digging out an evergreen the starting place is at the edge of a circle marking the outer limit of the spread of the crown

A deciduous tree with its root system separated and packed in moss wrappings

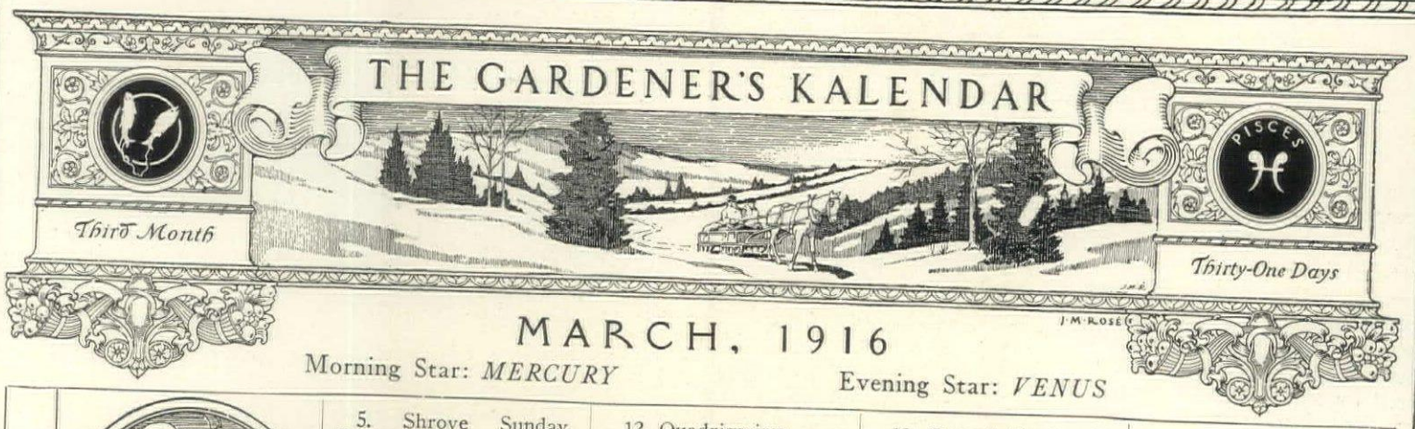
The ball-of-earth method is necessary with large evergreens such as pine, cedar, arbor vitæ, yew, hemlock, fir and spruce. Such trees retain their leaves throughout the year and as these are constantly giving off moisture there must be no interruption in water supply. This ball is very heavy and on that account the size of evergreens which can be successfully moved is considerably less than in the case of deciduous trees which are leafless in winter, and the cost is proportionately greater. If, however, deciduous trees are to be moved during the growing season the ball-of-earth is necessary. The diameter of the ball is governed by the spread of branches being roughly in the proportion of 1 to 2. Thus an evergreen with a 6′ spread should have a ball 3′ to 4′ in diameter; 8′ spread, 4′ to 5′; 10′ spread, 5′ to 6′; 12′ spread, 5′ to 7′. The depth of the ball should be 15″ to 20″.

Moving Evergreens

In digging out an evergreen the starting place is at the edge of a circle marking the outer limit of the spread of the crown. With a spading fork the soil is loosened and the roots dissected from the soil up to the edge of the portion to be left for the ball. The loose soil is then carefully shoveled out and the fibrous roots wrapped around against the ball. This is then covered with canvas and tied up strongly and firmly so that the soil will not fall to pieces when

(*Continued on page* 54)

The same tree with roots bent back to facilitate transportation and the more delicate center root system carefully preserved in a tarpaulin cover



MARCH, 1916

Morning Star: *MERCURY* Evening Star: *VENUS*

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but should be available for the whole country if five to seven days, later or earlier, are allowed for every 100 miles north or south.

SUNDAY

5. Shrove Sunday. Boston Massacre, 1770.
Pea brush is much easier to cut before the sap starts to run in the plants. Poles for the lima beans should be gathered at this time.

12. Quadrigesima.
With the exception of wistaria all the hardy vines should be pruned now. Don't allow vines to crowd; keep them thinned out well; see that the vines are properly fastened to supports.

19. Second Sunday in Lent. Full moon.
It will soon be time to sow some of the early vegetables out-of-doors. The ground should be well prepared; use plenty of manure and have it well turned under.

26. Third Sunday in Lent.
Rhubarb, asparagus and horse-radish roots are all available now; have your ground all ready to receive them so the roots won't lie around and lose vitality.

MONDAY

6. This is an excellent time to prune climbing roses. Remove all old hard shoots and preserve the younger and more vigorous, as they are the ones that produce results.

13. Get sweet peas in the ground. If you haven't sown them inside, make a trench two feet deep and fill with equal quantities of chopped sod and well-rotted manure; sow the seed about 2" deep.

20. All sorts of summer flowering bulbs should be started in the greenhouse; these bulbs should be potted up and started gradually. Gloxinias, achimenes, caladiums, tuberous begonias are plants of this class.

27. If you want good fruit you must spray; start now to spray all trees infected with bark pests; if it rains within two days of applying, the work must be done over again.

TUESDAY

7. Shrove Tuesday.
Sow in the greenhouse or hotbed, asters, celosia, cock's comb, balsams, chrysanthemums, annual gaillardia, marigold, pansies, petunias, salpiglossis, salvia, scabiosa, snapdragon, stocks, verbena.

14. The asparagus bed needs attention. The mulch should be dug or plowed under; if you want your asparagus white, hill up the rows; if you prefer it green, leave the bed flat.

21. First day of spring.
Start drying off all winter flowering bulbous plants that have been forced in the greenhouses, such as calla lilies, cyclamen, freesias, gladioli, oxalis, etc.

28. Prune now all ornamental foliage shrubs and those that flower on new wood; don't prune azaleas, cercis, calycanthus, cytisus, dogwood, halesia, deutzia, exochordia, forsythia, magnolia, lonicera, prunis, viburnum.

WEDNESDAY

1. St. David's Day. Sun rises 6.34 A. M. Sun sets at 5.53 P. M.
March is planting month; all sorts of hardy trees, shrubs, vines and herbaceous plants can be transplanted; the earlier this is done, the better.

8. Ash Wednesday. Beginning of Lent.
A sowing now of golden bantam corn in the greenhouse can be set out when the weather is favorable and will mature fully two weeks before the outside sown corn.

15. Ember Day. Andrew Jackson born, 1767.
The earlier new lawns are sowed down the better it will be. Use plenty of manure and plow it under just as deep as possible; in clayey soils use a subsoil plow.

22. Goethe died, 1882.
A batch of chrysanthemum cuttings made now and properly handled should produce first quality flowers. Use good sharp sand when propagating, and keep the plants potted freely.

29. Start to prepare the ground for an early batch of potatoes. On very light sandy soils use manure; on heavy soils a commercial fertilizer is better; plow your ground deep and work it thoroughly.

THURSDAY

2. Perennials require dividing up every few years; simply lift the large clumps and cut them in four with a sharp spade; this will start the plants off with renewed vigor.

9. If you had a mulch of manure on your roses, dig it under now; get it down deep. It won't matter if you cut a few roots. A top dressing of coarse crushed bone is also beneficial; tramp the soil firm after digging.

16. Start now to work up stock of all bedding plants such as geraniums, coleus, etc. Don't grow the stock plants too warm or the cuttings will be soft and won't root well.

23. Place your dahlia roots in sand in a heated frame or greenhouse and they will soon produce numerous shoots which can be taken off and rooted. This is a good way to increase your best varieties.

30. It is now time to remove the covering from all protected evergreens and other plants; if this is left too long it softens the plants. Select a dark, cloudy day for this work.

FRIDAY

3. Sow seeds of all the more hardy vegetables that it is practical to start inside, either in greenhouse or hotbed: cabbage, cauliflower, celery, parsley, lettuce, tomatoes, egg plant, peppers, leek and onions.

10. Water lilies are very easy to raise from seed; sow the seeds in pans and place in tubs of water in the greenhouse; have the seeds just covered with water. When large enough pot the plants; keep immersed.

17. St. Patrick's Day.
Fruits that bear on new wood, such as the peach, will stand much harder pruning than those that fruit on spurs such as the apple or pear. The latter are best pruned in summer.

24. H. W. Longfellow died, 1882.
Bone and wood ashes in equal quantities make an excellent top dressing for the lawn; it is advisable to put this on during dull, rainy weather.

31. Sun rises 5.47 A. M. Sun sets 6.24 P. M.
Peas, beets, carrots, cabbage, cauliflower, lettuce, kohlrabi, leek, onions, parsley, parsnips, radish, salsify, Swiss chard, spinach, turnip can be sown outdoors.

SATURDAY

4. Who will be inaugurated this day, **1917?**
There are but **four** cardinal points to successful planting: dig the tree or shrub carefully, have new location well enriched, pack the earth carefully, and water.

11. When pruning the roses don't be afraid to cut them, particularly the hybrid perpetuals; roses flower on the terminal of new growth and heavy pruning gives quality flowers; don't prune the hybrid teas so severely.

18. Grover Cleveland born, 1837.
Why not graft some good varieties on to some of your old fruit trees? Gather the scions now and store in a trench out-of-doors until the proper time to graft.

25. Annunciation Day.
It is advisable to dig under the winter mulch on shrubbery borders and flower beds where possible; elsewhere, as in bulb beds and like places, rake the mulch off before active growth starts.

Who welcomed in the maiden spring?
Who heard her footfalls, swift and light
As fairies stepping through the night?

HENRY VAN DYKE.

"When the hounds of spring are on winter's traces,
The mother of month in meadow and plain,
Fills the shadows and windy places
With the lisp of leaves and patter of rain."

Should March's early days be wild,
Its end will be both clear and mild.

The year 1916 is marked by five eclipses, three of the sun and two of the moon. In any one year there can never be less than two eclipses nor more than seven.

COUNTING THE COST OF FARMING—V

The Final Summing Up —Production and Profit Figures from the Book-Keeping Department—Inter-Crops and the Part They Played in Making the Farm Pay

FLORA LEWIS MARBLE

Potatoes were grown in rows between the apple trees, far enough from the latter to allow cultivation to be kept up. The returns from this crop helped out on the tree expense budget

EVERY tree that was planted the first fall lived through the winter. During the first summer three were girdled by woodchucks, one was injured by a plow, and one died of no apparent cause. This made a loss of five trees out of 429, or about one per cent. None has died since the first summer.

The second fall planting of 2,550 trees found three dead the following spring. When the count was made again in October, 230 trees were dead or sickly, or nearly ten per cent loss the first summer. This seemed excessive, but the cause was considered. Several gangs of men had worked to set out so many trees, careless planting had resulted now and then. In several places the dead trees were found with their roots rolled tightly into a bunch and thrust into the hole. These little carelessnesses had happened, of course, when the overseer turned his back and things were in a hurry.

The first spring-set orchard of 197 trees lost three during the first year, or between one and two per cent. The second spring setting of 2,500 trees lost sixty-nine the first year, or less than three per cent.

The Orchard Record

A definite system of watchfulness was established at once over the trees and a book record kept. Each orchard record is kept by itself. Beginning at one corner of the orchard, each row is lettered alphabetically. The rows using the letters of the first alphabet are Plot 1. When Z of that alphabet is reached Plot 2 begins. The end tree in each row is tagged. Each tag is marked with the necessary data to show the worker what was needed on that row when last it was examined. For example:

Plot 2—Row N
Even, Spys—Odd, Wealthy
29 dead—52 in row

That means to the caretaker that this is plot 2, row N. Numbering from this end of the row number 29 is dead. There are fifty-two trees in the row. He can see at a glance that, in ordering a new tree to fill the vacancy twenty-nine, he must order a Wealthy.

This data is also kept in a book that is invaluable for studying orchard conditions. Another book is kept for photographs and personal notes on the condition of the trees. Photographs of one tree of each variety have been made at intervals. The spot on the ground where the camera stands by each tree is carefully marked. When the tree was set its picture was made. After it had made a year's growth it was photographed again. After the pruning at the beginning of its second summer it was photographed, and again after the growth of the year, and so on. These photographs were submitted for comparison and advice from time to time to various men whose words were law on things horticultural. The expense accounts are kept in another, and more business-like volume.

The expense of maintaining the first orchard the first year was for 429 trees from February to September:

Pruning	$5.00
Removing mounds about roots, taking off tree protectors	4.12
Plowing and harrowing	21.95
Fighting insects	13.45
Fall expense, plowing for cover crop	3.00
Sowing and harrowing cover crop	4.00
Cost of ½ bushel of vetch, ¼ bushel of rye	5.58
Putting on tree protectors	2.00
Total	$64.10

Potatoes were grown in rows between the apple trees. They were planted far enough from the trees so that cultivation could be kept up about the trees and a cover crop put in in strips where the trees stood before the potatoes were dug. The potato expense follows:

Six barrels best seed	$24.00
¼ ton fertilizer	8.25
Planting, cultivating, spraying	31.29
Digging (by hand), carting	24.37
Total	$87.91

This was a season when potatoes were rotting. Farmers flooded the market with their stock to get rid of it before it spoiled. Buyers were paying fifty cents a bushel and refusing much stock that was offered at that price. The return from this planting was only 23[illegible] bushels, but thanks to the good seed, there was no rot. It was decided to keep the potatoes in the cellar for seed to plant between the trees in the third orchard the following year. If we had sold it on the market in the fall we would have realized only $115 which, deducting the expense of growing — $87.[illegible] —left a profit of only $27.09 to meet the tree expense for the year, which came to a total of $64.1[illegible]

The potatoes kept hard, firm and white all winter. Through the following August the family were still eating them because they were better than those on the market. This is proof enough of the efficiency of the potato cellar.

Part of the second orchard, it will be remembered, is on steep, rather shallow, rocky soil. It was thought best the first season to plant crimson clover on this part to improve the land and find out if this crop would stand the climate. So the land was left open and harrowed now and then until July, when the crimson clover was planted. It did winter kill, however, and now we use rye and vetch for cover crops in its place. The expense of maintaining the second orchard the first year follows:

Expert pruning	$5.[illegible]
Spraying and material	4.[illegible]
Harrowing and working ground	4.[illegible]
Painting tree trunks, looking for borers	2.[illegible]
Wrapping trees for winter	3.[illegible]
20 pounds of crimson clover seed	5.[illegible]
Total	$25.[illegible]

On the part of the ground that we did not plant to crimson clover we sowed the following crops between the trees, always leaving room to cultivate around the trees:

Plowing between trees	$4.[illegible]
One bushel Canadian field peas	3.[illegible]
Oats to plant with them	1.[illegible]
Harrowing, planting same	[illegible]
Cultivation	2.[illegible]
½ pound carrot seed	1.[illegible]
One pound mangel-wurzel	[illegible]
Harrowing and care of same	6.[illegible]
Total	$20.[illegible]

From this we received:

5 tons mangel-wurzel worth $5 a ton	$25.00
0 bushels of carrots selling at 60 cents a bushel	6.00
Green oats and peas, value for food	10.00
Total	$41.00

This left a profit on this inter-crop of 20.90 toward paying the upkeep expense of his orchard, which was $25.13. These inter-crops kept two Jersey cows in the top notch of perfection. The oats and peas were sown in rotation, so they were cut green for the cows from the first of July, and lasted through August. Then the beets were ready to be thinned, and the small ones were fed along. In November, five tons were stored for winter. The carrots were also winter food.

The third orchard of 2,550 trees cost the following items the first year:

Expert pruning	$21.45
Midsummer pruning	6.00
Removing tree protectors	10.25
Digging for borers, painting trunks, etc.	63.94
Spraying	30.41
Half barrel lime-sulphur	6.00
Arsenate of lead	3.00
White lead and oil	5.68
Cover crop	20.00
Total	$166.73

One hundred and seventy-seven bushels of the potatoes raised between the trees of the first orchard the year before were planted for an inter-crop in this orchard. The inter-crop expense was as follows:

177 bushels of potatoes from cellar, valued at $.50	$88.50
Commercial fertilizer	54.00
Plowing and harrowing	66.90
Sorting and cutting seed	41.55
Planting	49.98
Cultivating and spraying	59.50
Bordeaux mixture, a commercial brand	21.90
Digging and carting to cellar	146.10
Total	$528.43

Nine hundred bushels were harvested from this work. The drought that killed some of the apple trees cut the potato crop in two, but the price offered as they were dug was sixty-five cents a bushel. At this price we got $585 for the work and cost $528.48 to raise the crop, leaving a profit of $56.57, which reduced the upkeep expense from $166.73 to $110.16. But this is not the whole story. The last orchard of 2,500 trees had no inter-crop. Its maintenance cost was as follows:

Pruning	$26.00
Painting, hunting borers, etc.	63.94
Spraying	30.00
Half barrel of lime-sulphur	6.00
Arsenate of lead	3.00
Harrowing, picking stones, etc.	54.30
Work with cover crop	75.50
Seed (rye and vetch)	28.43
Total	$287.17

Compare this expense with the tables for the third orchard and it is plain to see that much of the work done on an inter-crop must be done anyway to keep the ground between the trees in condition, so an inter-crop turns in a larger dividend than the figures seem to show. Here are the tabulated results from all four orchards:

Orchards	No. Trees	Total Upkeep Expense	Inter-crop Profit	Net Expense of Upkeep
1	429	$64.10	$27.09	$37.01
2	197	25.13	20.90	4.23
3	2,550	166.73	56.57	110.16
4	2,500	287.17	.....	287.17
	5,676	$543.13	$104.56	$438.57

Items from the Bookkeeping Department

Fixed Investment

Cost of land (140 acres at $40 an acre)	$5,600.00
Building road	491.80
Making pond	95.50
Potato cellar	783.78
Barn	3,264.96
Two farm cottages with waterworks	4,775.41
Shed	212.74
Orchards set	3,383.32
Total	$18,607.51

Farm Equipment

Team, wagon, harness	$800.00
Tools and machinery	432.48
Total	$1,232.48

Maintenance Account

Upkeep of private road	$25.00
Net upkeep expense of orchards for first year	438.57
Teamster and horses	1,000.00
Total	$1,463.57

In the maintenance account the expense of the team is listed at $1,000.00. In our locality team work can be hired at $4.00 a day. There are about 300 working days in a year, but only an average of 150 of these are spent on actual operations on the orchard land. Many days are stormy, and during the winter there are only odd jobs about the farm to attend to. In all the lists of operations here given where team work is used, the farm team has been charged in the account at $4.00 a day, so that about $600.00 should be deducted from the maintenance account for the team as direct returns from the team to accounts we have considered. So far in the farm development we have found it cheaper to hire other team work by the day, or growing season, rather than to keep more than one work team on the place, for we have only enough chore work in the winter for one team.

The expense of maintaining the orchard for the first year is all that is considered here. We cannot see how this expense can be lessened for any year until the filler trees begin to bear, unless the inter-crops can be made more profitable as the soil begins to get in better shape. The returns which we hope for when the orchard comes into bearing are only dreams as yet.

The expenses of running the barn and our house and gardens are not counted in here. This is a statement of the business end.

The Final Results

Yet it would be perhaps unfair to the enterprise and to those who have followed its development in these pages to omit all mention of the health, the fun and experience which we have gained on the farm. In these days much is written of the benefits of going "back to the land," but too frequently it is of an unpractical nature. The inspiration of a return to more natural conditions, the freedom and sunshine of the country as opposed to the city—these are all very well, but they are not of the pocketbook.

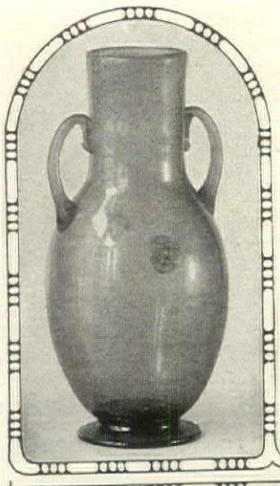
We have tried to look at the whole experience as a strictly business proposition, and to consider all the elements that affect it as such. The far-sighted business man or woman considers more than actual coin of the realm. By no means is the condition of the coiner to be omitted from the summing up. Even though the money returns be reduced, the enterprise may be considered successful if its close finds one in better condition, with more actual earning power, than in the beginning.

Our farm has done this for us. It has been fun and downright hard work. We have gained in health and in working capacity. The experience of new things has been stored away and capitalized, and it will increase in value as the farm develops. These things are real assets; they are a part of the business end of the game as well as of the inspirational. They should never be omitted in counting the cost of farming.

The farm has esthetic as well as practical features. Here is some of the laurel blooming in the wood lot, where, in late June, it makes a wonderful display

SEEN IN THE SHOPS

The addresses of shops where the articles shown on these pages can be procured will be furnished on application. Purchases can be made through the House & Garden Shopping Service.

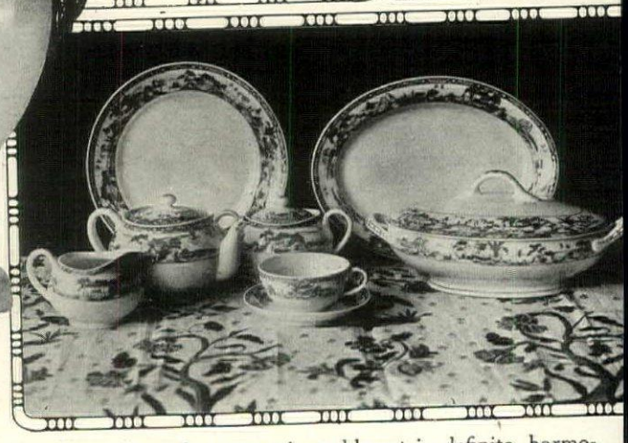


For a few of the smaller cut flowers comes this vase of white Venetian glass, 4½" high. It costs $6

A Venetian glass rose jar with natural colored leaves. White, $8; green or amber, $9. Height, 7½"

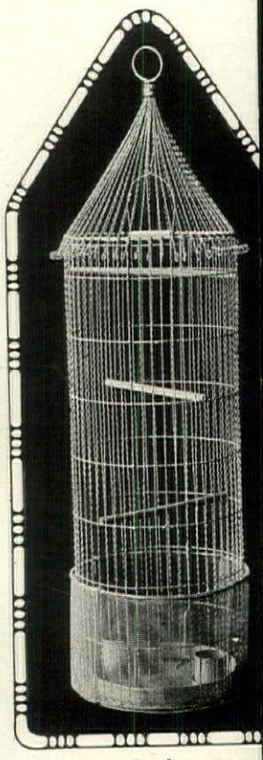
Topped with natural colored fruit and leaves, the cracker jar of Venetian glass, 8" high, sells for $9

Some of the newest Doulton tableware in Colonial shapes, mellow cream body color and soft tinted flowers. The prices range from $3.25 a dozen for bread-and-butter plates to $1.25 each for meat platters



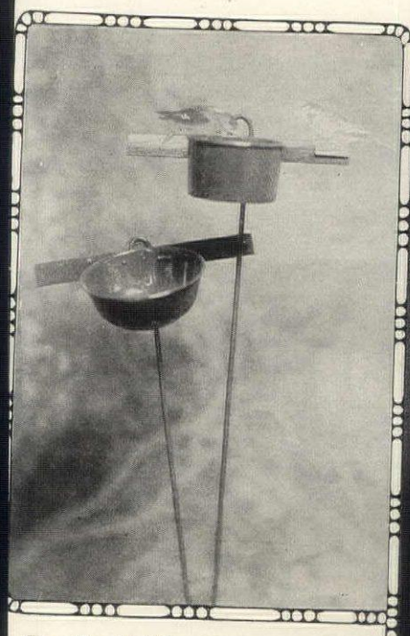
Part of another attractive table set in definite, harmonious tints. The fruit saucers cost $1.50 a dozen; oatmeal saucers, $4.20 a dozen; twelve soup plates, $4; and the large meat platters, 10" long, are $1 each

The complete breakfast set and tray are always desirable. This one is of American porcelain with wreath design in variegated colors. The tray is made of birch stained mahogany color, and measures 15" x 21". The complete set, with tray, may be had for $5



Ambitious birds can pe
at any height in this
cage. Wire, enameled a
color, 32" high, with ho
for night curtain, $4

Some specially priced gla
ware for country hous
The costs are from 80 ce
a dozen for small sauc
to 65 cents for the h
gallon ice-water pitc



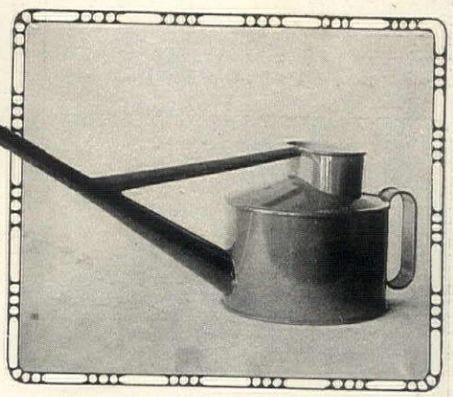
For the birds' table these Peter Pan cups are now available. One for food and the other for water, 2½' high, with imitation bird on the water tin, 75 cents each

Ivory enamel dressing table upholstered in blue silk figured armure and with swinging mirrors, $40. Chair to match, $9.50. Blue damask-covered table set, $19

This outside lantern of cast bronze, fitted for candles or electricity, is hand-finished and serviceable. Antique green, glass easily removable for cleaning, $15

Sunflower seeds to use on the birds' lunch counter comes now in attractive green cloth bags tied with straw. The bag and contents cost 35 cents

Very fine crystal glassware with a cut line and border design. The special prices for the different types are from $5.75 to $6.25 a dozen



For the small flower bed comes this green English watering can, with long spout to reach the roots of the plants. Made of painted tin and costs $2

The Colonial design slat-back chair is in perfect keeping with braided rugs. Black enamel with colored scenic decorations on slats, $11.25

YOUR ALL-YEAR GARDEN

Opening the Spring Campaign in Greenhouse, Frames and Out-of-doors—Garden Preparedness and What It Really Accomplishes—Vegetables, Flowers, Shrubs and Fruits

F. F. ROCKWELL

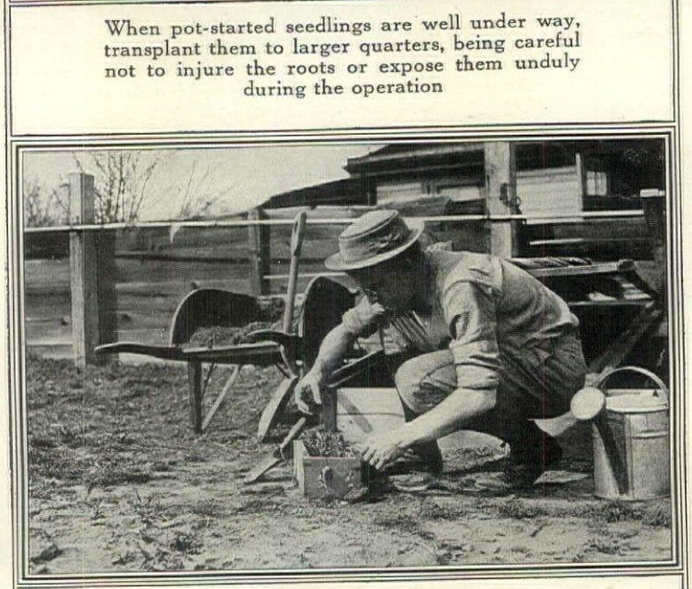
The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and the grounds. With inquiries send self-addressed stamped envelope.

THIS month's activities in the greenhouse and in the frames take precedence over everything else.

The first thing to be done in the greenhouse after the early seeds are carefully sown, tagged and covered with glass and put in a warm place to germinate, is to make a general overhauling of all plants which have been carried through the winter. A plant that is about to begin or has just begun new growth is in an ideal condition for re-potting, cutting back, trimming into shape, dividing or whatever treatment it may need. Plants of the sort which can be kept for many years in the greenhouse or house, such as ferns, begonias, red leaved begonias, fuchsias, palms, etc., should be re-potted once a year, using until they have attained full size, a pot 1" or so larger in diameter than the old one. Usually a plant which has not been kept too long in the pot in which it has been growing will slip out quite readily when the pot is inverted, the plant held between the fingers of the left hand and the edge of the pot rapped sharply on the edge of the bench or table. If this fails to bring it out, give it a thorough soaking and try again after several hours when the surplus water has drained off. Always avoid breaking the ball of root in getting the plant out. In the case of old plants which have to go back into the same sized pots, loosen up the ball of roots carefully with the fingers, shake off or wash off the soil, and re-pot. If it is necessary to use the same pot, wash and scrub it thoroughly inside and out.

Almost as important as the re-potting in the case of branching, semi-hard wooded plants, such as geraniums, is the thorough pruning or cutting back at the time of re-potting, to induce the production of new growth which should be kept as near the base as possible in order to avoid a scraggly, top-heavy plant. I often cut them back to a bare stub leaving perhaps a branch with a few leaves, and cut that branch back later after the other new growth has started and fresh leaves have forme

When pot-started seedlings are well under way, transplant them to larger quarters, being careful not to injure the roots or expose them unduly during the operation



Early started lettuce, beets, cauliflower, etc., can be set out in the frames as soon as danger from frost under the glass is over. Ventilate by raising the sash at midday

BEGINNING THE SPRING CAMPAIGN

The various summer flowering bulbs, cann and dahlias which you may wish to sta early, and the tenderer things, su as calladium, "elephants' ears," a tuberous rooted begonias, should started now. With these it is best start the bulbs slightly before potti them up; then you will be sure whi are alive and also sure of getting th right side up. For extra flowers p a few gladioli also in small pots. start the bulbs, put them between t layers of damp moss in a flat and pla them over hot water pipes or in so other hot place. The bulbs will usua start before the roots, but do not d lay the potting long after the grow has once begun. All of these thin need a good deal of moisture; the p should, therefore, be sunk in the s or packed in moss so that they can kept sufficiently moist. Care sho be exercised, however, to have th thoroughly hardened off before th are put out-of-doors, as a light, l frost will spoil their looks even if does not kill them back to the grou

As soon as these things are atten to, see that you have on hand ple of the things you will need when se lings, cuttings and bulbs are ready transplanting and potting off. Get your soil, manure or bone, mix it gether and sift it; it will be m better for having been prepared t a week or two in advance of the ti you want to use it.

As the seedlings, cuttings, bulbs, e start into growth, they should be gi a temperature sufficiently high to k them growing evenly and rapidly, in addition to this they need abunda of sunlight or else they will not "drawn-up." Plenty of fresh air also essential. If you have to m a partial sacrifice of any of these c

(*Continued on page* 80)

Attend to all necessary pruning before the warmer weather starts the sap. Later on the tree would "bleed"

If you have not yet made up the hotbed, no time should be lost in getting at it. Straw mats or other covering should be provided as protection on extra cold nights

In pruning with a saw make a preliminary under-cut so that the branch will come off cleanly and not "strip"

THE TELLING TOUCH OF SHADES AND SHIELDS

AGNES FOSTER

Questions on house furnishing and decoration will be answered promptly and without charge by this department. Readers desiring color schemes will kindly state exposure of the room. Fabrics and articles shown here can be purchased through House & Garden. A self-addressed stamped envelope should be enclosed.

THE ultimate telling touch is given a room by lamps and shades. They act as the jewels to a costume, enlivening and enriching, accenting the general scheme by small brilliant color spots. This color note can be strong, accenting whatever color one desires to bring out in a room; or again, may soften the general effect. In whatever capacity they are the magical, final essential to a perfect interior.

Red and green lined wicker shades, which once predominated, have been supplanted of late by subtle combinations of silk, of chiffon, of cretonne, of vellum, and even of tin.

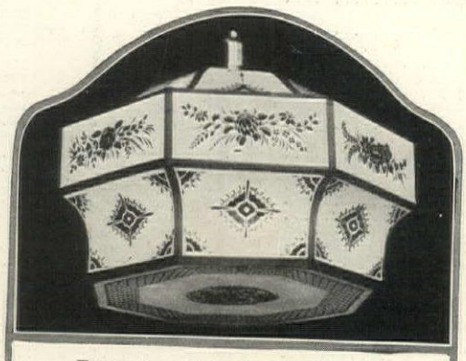
Uses for Silk Shades

Silk shades have a dual career: they may be one thing during the day and another at night. Thus a shade of grey gauze is quiet and unobtrusive during the day's hours, but lit, an unexpected glow of color is shed over the room, due to the rich orange lining. An inkling of this transformation of colorful light is given by a plain scalloped band at the bottom edged with orange. This takes the place of a fringe, and is an unusual and engaging substitution. Such a combination is excellent for a grey room. The usual choice in a grey room is rose—tan being prohibitive—but sometimes rose will not work out with the rest of the color scheme. So the grey and orange combination is a pleasing variation. The lining must be heavy and a full value of color. A black or orange lacquered standard suits admirably such a shade.

Striped silks are full of possibilities for shades. For the bedroom comes a striped dull robin's egg blue or yellow or sage green combined with deep cream and narrow lines of black. These shades may be made six-sided with the silk drawn over the top to hide the bulb and ugly wires. The covered top throws a softened shadow upward, but reduces the amount of light. The bottom of the shade may be edged with a narrow uncut silk fringe; at the top edge the fringe may be cut away, leaving only the heading. If carefully sewed on this will not travel. At the center top a little rosette may be made of the fringe. As a suitable standard, use a wooden candlestick of deep cream with stripes of blue or green as the case may be, and with a tiny line of black to give it the desired "snap." The use of a small amount of black on a shade is always good, as it keys up any color combination.

A library shade can be made of striped Shiki silk combining mulberry, gold, cream and black, with a gold and black fringe. Used with a greyish-white crackle bowl, this makes a very handsome ensemble. Striped taffetas in pastel shades make up well for bedrooms or boudoir lamps when finished with a small ruche of the same silk.

Plain taffeta of rose with a chiffon stretched or shirred over it also makes a good boudoir shade. There is something very feminine about taffetas and chiffons.



For a drop-light in the dining-room comes this shade painted in ivory and delft blue. $60

A black-bordered shield that gives an interesting silhouette. $2.50

Light enriches the brilliant plumage of the bird on this shield. $1.50

Types of Edging

A straight double fold of the chiffon showing the selvage edge is a new finish in place of fringe. It always saves a great amount of bother and expense if a shade can be finished by a ruche or ruffle or such a band, as we well know the difficulty of matching fringes and guimpes. One may always resort to the metal galoon, but this cheapens a shade and gives it a department store look.

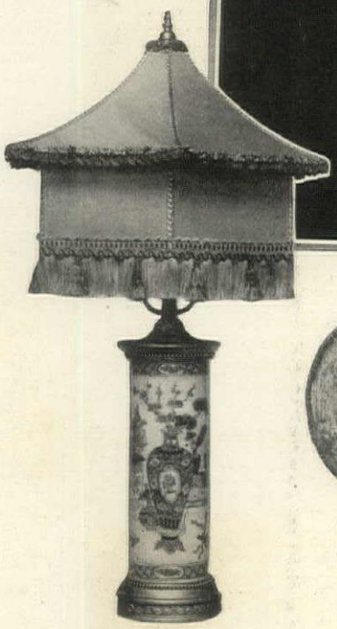
Stiff taffeta pinked on either edge makes an attractive ruche. A fine quality of sateen may be treated in the same way, and applied to a linen or cretonne shade, the color desired being brought out by the plain colored sateen. Metal laces and insertions may be made more interesting and unusual by running through them several strands of heavy silk floss. On a pale gold silk shade put a gold insertion and run through it strands of brilliant green and one of black. This gives just the smart finish needed in the effect.

Color Combinations

There are several combinations of silk that produce an indefinable but attractive coloring. Champagne lined with pink, yellow, rose or orange; grey lined with any of these; buff combined with strong blue—always excellent in a Colonial room; and yellow and mulberry make an excellent combination.

Shades should never be lined with dead white unless the greatest light power is essential. Use a cream or any of the neutral tints that harmonize with the silk selected. It is well to put a cheesecloth interlining. It adds to the richness and prevents the bulb from show-

(*Continued on page 72*)



Intricately and exquisitely made, this shade suits its painted base. Shade, $12; base, $10

A rose shade shelters a bit of old Chelsea fitted up as a bedroom lamp. Shade, $10; base, $15

Mulberry, black and gold silk with black and gold fringe. Shade, $12; crackleware jar, $15

In the center above is a lamp of unusual shape for the dressing table

Peacock chintz on vellum. Shield, $3; standard, $4.50

The dressing table lamp shown above is done in ivory and delft blue. $60

A richly glazed Chinese design chintz goes well with a deep cream bowl. Shade, $10; bowl, $12

Spring Building

WOULD you like to see pictured and described some of the newest ideas in cosy, artistic cottages and bungalows?

Would you like to study room-arrangement, decoration, color-schemes, furniture, rugs, draperies and a thousand and one other similar suggestions?

If these subjects interest—then surely you will want the forthcoming April

Spring Building Number

This attractive issue contains, in addition to its unusual valuable suggestions for the summer home-builder, a host of illustrations and text about home-furnishing and interior decorating—gardening, rose, shrub and vegetable planting—dogs and birds, antiques, etc., etc.

Each article and picture is selected as if especially for you—with a view to beautifying your home and securing more comfort—both indoors and out.

You need this April number. You will find it an excellent example of what is offered each month. A small investment of $3 for a yearly subscription (twelve exceptional numbers) may save you $300, or even $3,000 or more, because of its many valuable suggestions on building, which are practical; on gardening, which pleases, and on decorating and furnishing, which harmonize and make your home attractive.

Special Introductory Offer

Or, if you prefer, you may take advantage of our trial subscription offer (to new subscribers) for six forthcoming issues, at the special introductory price of $1.

You will find House & Garden brimful of helpful suggestions. Because of its helpfulness, you will find it indispensable in supplying your every-day needs.

Let your subscription start with the April **Spring Building Number.** It is not necessary even to write a letter. The coupon is easier and quicker.

Send the Coupon today.
Read "At Your Service," opposite column

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House & Garden, 440 Fourth Avenue, New York

As per your introductory offer please send me the next **five** numbers of HOUSE & GARDEN beginning with April (Spring Building Number). On receipt of bill I will remit trial subscription price of $1. (Regular subscription $3.)

Or, I enclose herewith $1, for which send me the next **six** numbers, beginning with April.

..... Name
(Please write name and address very plainly.)

..... Address

.....City and State

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OUR readers are urged to study and use this index as a buying guide. You will find each offer stands for quality, dependability and value—that your wants, at all times, will receive prompt and courteous attention from the advertiser. If there are any other subjects in which you are interested and you do not find them below—do not hesitate to ask us. Whatever information you may desire, to meet all requirements, we will gladly supply.

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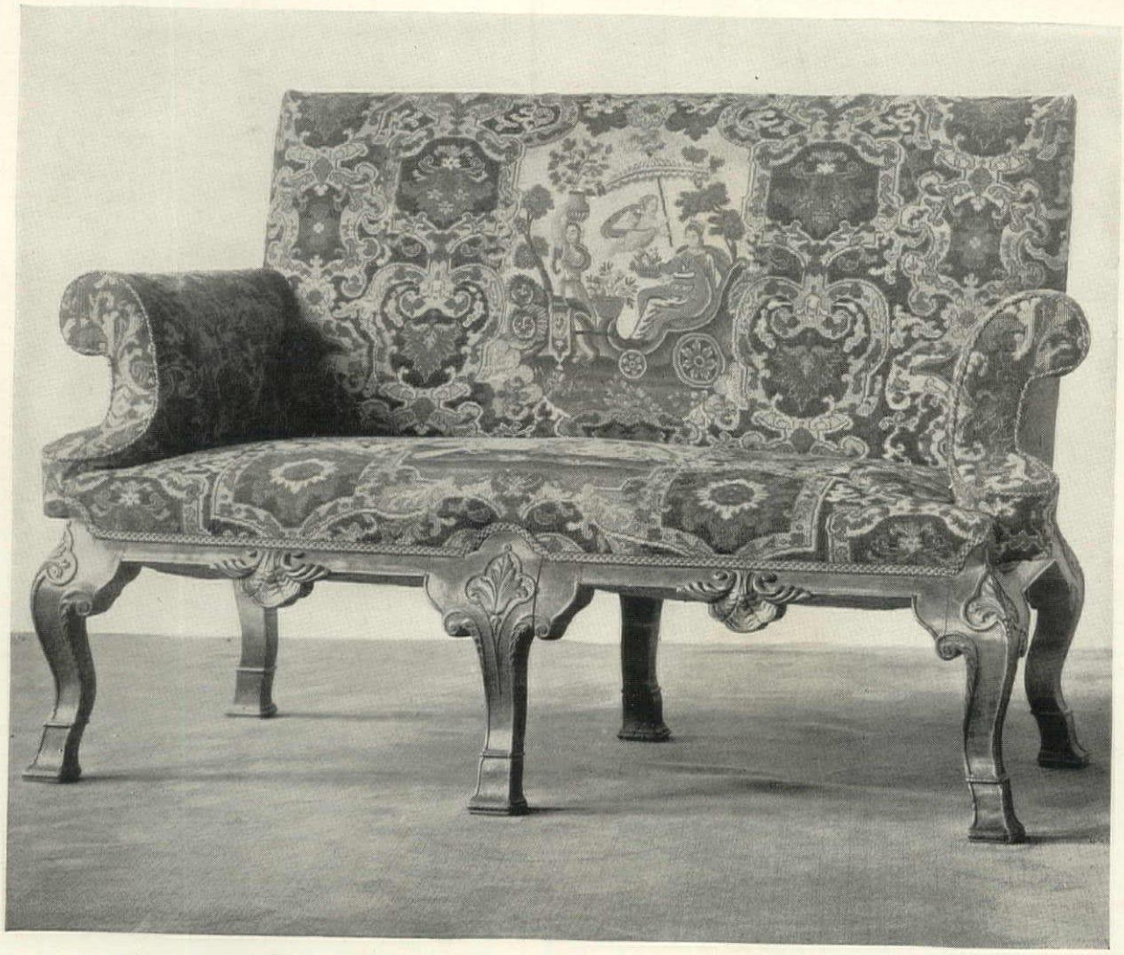

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THOMAS MEEHAN & SONS

THE PIONEER NURSERYMEN OF AMERICA

6740 Chew St., Germantown, Philadelphia, Pa.

Old Trees for New Sites

(*Continued from page* 44)

moved. After the ball is clamped tight, it is undermined and one edge of the strong platform inserted and the ball pulled up on to it and fastened. It is then ready to transport.

How the Moving is Done

The transportation of a tree is purely a mechanical problem, and upon the apparatus available depends the size of the tree which can be moved. If a tree is to go only a very short distance a platform can be forced under it and the whole moved on rollers by means of block and tackle. For longer distances various specially designed heavy trucks are employed. The largest now in use is of all steel construction and has an estimated capacity of thirty tons.

In the case of evergreens the platform upon which the ball of earth rests is drawn up on the truck and fastened with ropes. If too tall to go under wires or bridges they are laid down with the trunk supported by a cradle. For deciduous trees without leaves there is no need of the platform. Over the four wheels of the truck is a cradle upon which the trunk of the tree rests, raising the roots from the ground and letting the top trail behind. The trunk is well protected from injury at points of contact with the cradle by means of burlap and wooden cleats. The cradle is securely attached to the standing tree which is then pulled over by tackle and screw. For smaller trees a two-wheeled truck of very simple design is used.

Success in Replanting

In planting, the process of loading is reversed. The central part of the hole should be about 15″ deep, the outer part about 6″. The tendency in planting is to set too deep. If the ground is poor it should be excavated to a depth of 2′ and refilled with good soil.

One of the essentials of success in planting is to avoid a serious disturbance of the balance between root and crown. Since in moving a tree considerable injury to the roots cannot be prevented, even with the most painstaking methods, it is necessary to reduce the top to conform. This is more important with deciduous trees than with evergreens as the latter are removed with a ball and require less moisture than broad leaf trees.

One of the best ways to prune a crown, though by no means the easiest, is to cut back the tree from 1 to 4′ all around and then thin a little from the inside. This results in dense growth all over the outside of the tree. If the top shoots grow too rapidly in proportion to the lower, they should be nipped back in May or June to give the others a chance. If several shoots sprout out from the pruned limbs all should be removed except the thriftiest in order to restore the natural appearance of the crown.

It is essential that transplanted trees should have water enough during the summer, but on the other hand if the soil is kept saturated for a considerable length of time the tree will be killed. The latter condition is very likely to occur where trees are planted in low, swampy ground, or near the shore, or in soil underlaid with stiff clay or hardpan. The remedy in this case is proper drainage. Trees moved with a ball of earth need close watching to prevent drying out, as the ball gets dry quickly. The soil should be examined every two weeks during dry weather, and care taken to keep it mellow and only slightly moist.

Watering the Tree

The most satisfactory way of getting water into the ball of earth is to make a small mound just inside the edge of the ball and fill this shallow basin with water. About 2″ of water should be applied at a time. To keep the surface of the ground from baking it should be finely cultivated to a depth of 2″ or 3″. A layer of leaf mold or manure on top will serve as a mulch.

The success with moving large trees requires careful and painstaking work and constant attention to detail. If the work is poorly done, the tree will either die outright or never recover its former vigor and beauty. For the man who is willing to wait for trees to grow or cannot afford the expense of moving large trees, the planting of smaller sizes is recommended. But for the person who desires immediate results or wishes to fill the void caused by the loss of old trees from storm or disease, the modern methods of tree moving afford a satisfactory solution of the problem.

Strawberries, Home Grown

(*Continued from page* 16)

strawberry plant are the best, and so the old stock is usually discarded after two or three bearings. The best way to do is to take, every year, fresh runners from the mature plants, thus replenishing the stock and keeping some always coming along. Pots may be sunk under the new runners in June and July, and they will soon be filled with thriving roots that are excellent for fall planting. Such a plan, consistently followed out, makes the strawberry bed a permanent, self-reproducing thing from year to year.

Care must, of course, be taken to maintain the proper proportion between bearing plants and the non-producing runners. This is not a difficult thing to do if you remember the principle of the thing, which, after the bed is well established, is simply to keep enough runners on hand to replace those old plants which must be discarded every year. This is the best way to keep the crop fully up to standard. If the bed is allowed to run down, either through poor soil or the age of its contents, it ceases to deserve a place in the garden.

The matter of the best varieties to plant in the home berry patch is largely a question of individual preference. Many excellent sorts are listed by the supply houses, and one can hardly go wrong in selecting almost any of them. For the sake of definiteness, however, special mention might be made of Early Ozark, Chesapeake, Early Jersey Giant, Late Jersey Giant, and Fendall.

What is an Internal Bath?

By R. W. Beal

MUCH has been said and volumes have been written describing at length the many kinds of baths civilized man has indulged in from time to time. Every possible resource of the human mind has been brought into play to fashion new methods of bathing, but, strange as it may seem, the most important, as well as the most beneficial of all baths, the "Internal Bath," has been given little thought. The reason for this is probably due to the fact that few people seem to realize the tremendous part that internal bathing plays in the acquiring and maintaining of health.

If you were to ask a dozen people to define an internal bath, you would have as many different definitions, and the probability is that not one of them would be correct. To avoid any misconception as to what constitutes an internal bath, let it be said that a hot water enema is no more an internal bath than a bill of fare is a dinner.

If it were possible and agreeable to take the great mass of thinking people to witness an average post-mortem, the sights they would see and the things they would learn would prove of such lasting benefit and impress them so profoundly that further argument in favor of internal bathing would be unnecessary to convince them. Unfortunately, however, it is not possible to do this, profitable as such an experience would doubtless prove to be. There is, then, only one other way to get this information into their hands, and that is by acquainting them with such knowledge as will enable them to appreciate the value of this long-sought-for, health-producing necessity.

Few people realize what a very little thing is necessary sometimes to improve their physical condition. Also, they have almost no conception of how a little carelessness, indifference or neglect can be the fundamental cause of the most virulent disease. For instance, that universal disorder from which almost all humanity is suffering, known as "constipation," "auto-intoxication," "auto-infection," and a multitude of other terms, is not only curable but preventable through the consistent practice of internal bathing.

How many people realize that normal functioning of the bowels and a clean intestinal tract make it impossible to become sick? "Man of to-day is only fifty per cent. efficient." Reduced to simple English, this means that most men are trying to do a man's portion of work on half a man's power. This applies equally to women.

That it is impossible to continue to do this indefinitely must be apparent to all. Nature never intended the delicate human organism to be operated on a hundred per cent. overload. A machine could not stand this and not break down, and the body certainly cannot do more than a machine. There is entirely too much unnecessary and avoidable sickness in the world.

How many people can you name, including yourself, who are physically vigorous, healthy and strong? The number is appallingly small.

It is not a complex matter to keep condition, but it takes a little time, and in these strenuous days people have time to do everything else necessary for the attainment of happiness but the most essential thing of **all**—that of giving their bodies their proper care.

Would you believe that five to ten minutes of time devoted to systematic internal bathing can make you healthy and maintain your physical efficiency indefinitely? Granting that such a simple procedure as this will do what is claimed for it, is it not worth while to learn more about that which will accomplish this end? Internal Bathing will do this, and it will do it for people of all ages and in all conditions of health and disease.

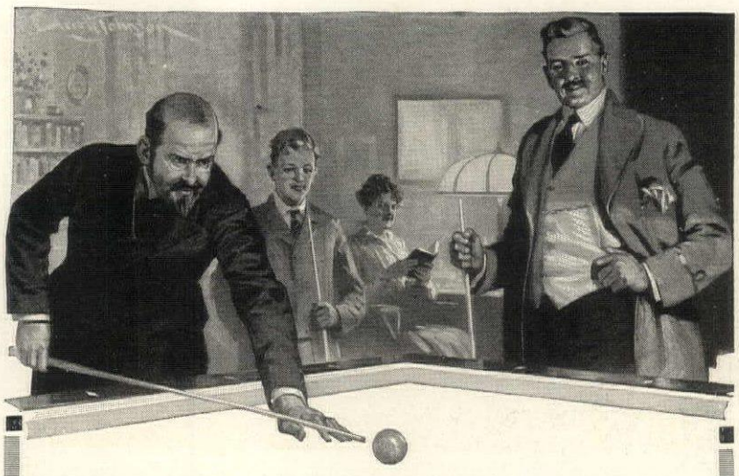
People don't seem to realize, strange to say, how important it is to keep the body free from accumulated body-waste (poisons). Their doing so would prevent the absorption into the blood of the poisonous excretions of the body, and health would be the inevitable result.

If you would keep your blood pure, your heart normal, your eyes clear, your complexion clean, your mind keen, your blood pressure normal, your nerves relaxed, and be able to enjoy the vigor of youth in your declining years, practice internal bathing and begin to-day.

Now that your attention has been called to the importance of internal bathing, it may be that a number of questions will suggest themselves to your mind. You will probably want to know WHAT an Internal Bath is, WHY people should take them, and the WAY to take them. These and countless other questions are all answered in a booklet entitled "THE WHAT, THE WHY and THE WAY OF INTERNAL BATHING," written by Dr. Chas. A. Tyrrell, the inventor of the "J. B. L. Cascade," whose life-long study and research along this line make him the pre-eminent authority on this subject. Not only has internal bathing saved and prolonged Dr. Tyrrell's own life, but the lives of a multitude of hopeless individuals have been equally spared and prolonged. No book has ever been written containing such a vast amount of practical information to the business man, the worker, and the housewife; all that is necessary to secure this book is to write to Dr. Chas. A. Tyrrell at Number 134 West 65th Street, New York City, and mention having read this article in HOUSE & GARDEN, and same will be immediately mailed to you free of all cost or obligation.

Perhaps you realize now, more than ever, the truth of these statements, and if the reading of this article will result in a proper appreciation on your part of the value of internal bathing, it will have served its purpose. What you will want to do now is to avail yourself of the opportunity for learning more about the subject, and your writing for this book will give you that information. Do not put off doing this, but *send for the book now* while the matter is fresh in your mind.

"Procrastination is the thief of time." A thief is one who steals something. Don't allow procrastination to cheat you out of your opportunity to get this valuable information which is free for the asking. If you would be natural, be healthy. It is unnatural to be sick. Why be unnatural, when it is such a simple thing to be well? (*Advertisement*)



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These days physicians prescribe Home Billiards to keep the whole family *rolling in health!* All that the doctor calls for now is to take his own medicine on the Brunswick "Baby Grand." This famous home table brings 33 carom and pocket billiard games. Year-round sport that banishes brain fag, aids digestion and *puts new blood into folks who work all day!*

Send for our catalog at once, and join this movement for "home preparedness."

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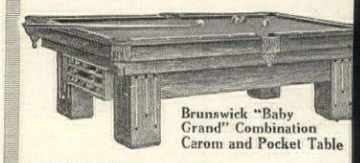
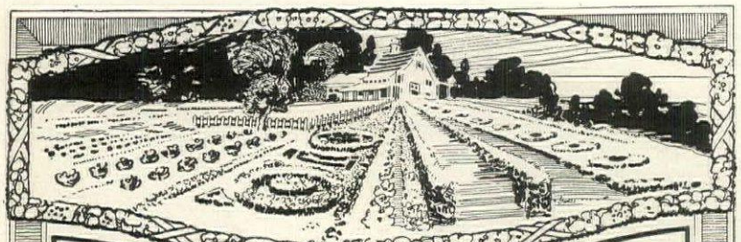
Accept our trial offer and let the Brunswick win every member of the family. Factory prices, easy payment plan and all Brunswick Home Tables shown in our handsome color-book — "Billiards — The Home Magnet." *It's FREE.* Write or mail the coupon today.



Brunswick "Baby Grand" Combination Carom and Pocket Table



Garden Equipment

WHATEVER is necessary for the care of the Garden—from the Dibbler for Planting to the Basket for Gathering—may be obtained in its most approved form at this store. A few of the implements—individually and in sets—are shown below. The complete line is in an illustrated booklet which we will gladly send you on request.

GARDEN BASKET

of willow in oak or dark green, lined with leatherette and containing every requisite for proper care of the garden. Price complete, $10.50. Other baskets fully equipped from $6 to $19.

INDIVIDUAL TOOLS

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2. ***Bulb Planter,*** *with leather sheath. $1*
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4. ***Garden Fork,*** *30c with long handle, 50c*
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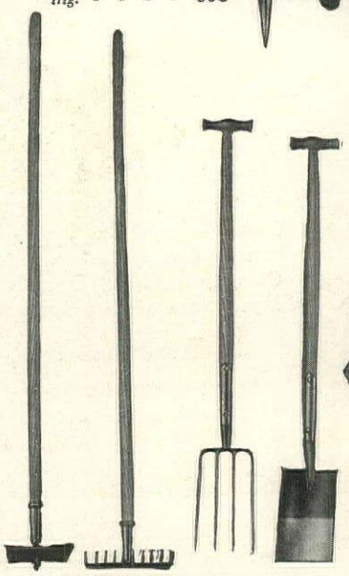

LONG HANDLED TOOL SETS

of four pieces as shown. Three sizes, No. 4, $3.38; No. 5, $5.25;

GARDEN TOOL SET

A substantial oak case containing the nine necessary implements for correct and comfortable gardening, $9. Similar set in heavy cardboard case, $6.50.

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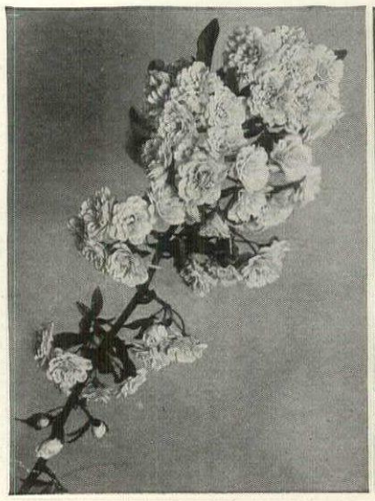
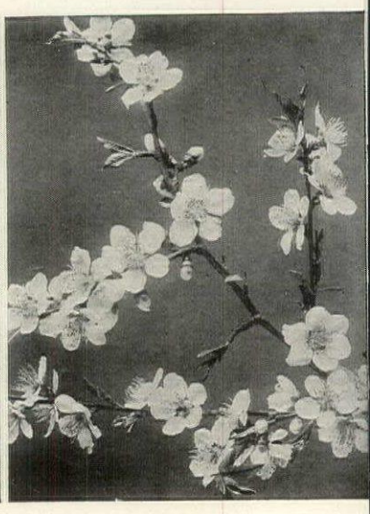




To the left, a detail study of Banksia roses; to the right, peach blossoms; both of which appear this month in Southern gardens

IN SOUTHERN GARDENS

JULIA LESTER DILLON

Inquiries for this department receive prompt attention. Please enclose a self-addressed, stamped envelope for reply.

With peach trees covering the orchards with dainty pink bloom, plum trees showering their snowy petals on the hillsides, Banksia roses filling the gardens with masses of primrose, yellow flowers that fill the air with a delicate fragrance like freshly culled violets, and all the spring bulbs and shrubs radiant with blossoms, it would be easy to forget that March is the time for much garden work.

Seed sowing comes first, and if the orders have not gone in, it is high time to send them off. Go over the books carefully. Go over the borders more carefully. Then make out the list of annuals and perennials that can be used. Certainly it is hard to make a list short enough to come within the usual one-tenth acre of ground that is allotted to most city and suburban gardens, but by pruning it can be done.

NASTURTIUMS AND VERBENAS

Nasturtiums are for the sunny borders with alyssum, snapdragons and verbenas for early summer bloom, zinnias and helianthus for the midsummer days, and petunias and marigolds, if there is room, as well as asters and salvias, cosmos and ageratum for the autumn days.

The mammoth varieties of verbenas in rose, white, pink, deep purple and pale lavender will give blossoms in the borders for many months. Planted in March in boxes, they may be transplanted in May and will begin to bloom in June, going on steadily until frost, and then, if separated, coming into bloom the second year very early indeed—sometimes in February and March. By planting a few kinds each year, one is certain of fresh stock and of keeping the colors true.

The Antirrhinums also require March planting in the boxes for early summer bloom. Nothing can be lovelier than the pink and white varieties mingled with the deeper crimsons and maroons. The yellow and orange and scarlet tones are equally effective, but these, as well as all other crimsons and scarlets, must be kept far apart. The snapdragons are as desirable for their fragrance as for their brilliance. They easily winter outdoors and bloom the second spring.

The seed of *Salvia splendens*, burning bush and bonfire, needs especial care in planting and until germination takes place. They are too well known to need commendation, for no plants are more used and none more abused. They are thoroughly reliable and effective and have a very long season. When used with the darker shrubbery backgrounds they are much more distinctive than when massed in heavy groups at the base of buildings or along drives and borders. The color is so strong that the green of the foliage intermingled with the glowing flower spikes makes a far more attractive picture than if they are planted alone.

For early bloom the rich coloring and brilliant effects of the nasturtiums cannot be equaled by any other plants. They are tender and the cold nips them easily, but March is the time to plant. They do not require a very rich soil, but must have the sunshine. The dwarf varieties are better for edging borders or for bedding the tall ones for climbing and to cover rough ground. These are the only flowers I know that may be safely planted in mixed colors. The velvety richness of their lovely flower faces never clashes. The nasturtium must be planted in the open and in the trench system is used the root formation is deeper and they are better able to withstand the heat and dry weather than otherwise.

ZINNIAS

Dwarf large-flowering zinnias in scarlet are most attractive for border edgings where there is plenty of green and an unknown quantity of white all around. They should be planted where they are to bloom and thinned out as they require more room. The giant varieties in white and scarlet are good and there is one salmon pink that is charming in color and outline. Once—with a marked accent—I succeeded in bringing true to name the crimson variety in these flowers. They were wonderfully rich in color and marvels in size. Since that time all my crimson zinnias have had a marked magenta tinge and have therefore had to be uprooted. I try them no more—the scarlet and white are enough for close quarters. When

(*Continued on page* 58)

DREER'S 1916 Garden Book

Whatever is worth growing —either in flowers or vegetables — you will find listed in Dreer's Garden Book for 1916—all the standard, tested varieties as well as the season's best novelties. Full instructions as to what to plant, when to plant, how to plant are included, making it an invaluable guide-book for the amateur or professional gardener.

It contains cultural articles written by experts; 288 pages; four color and four duotone plates.

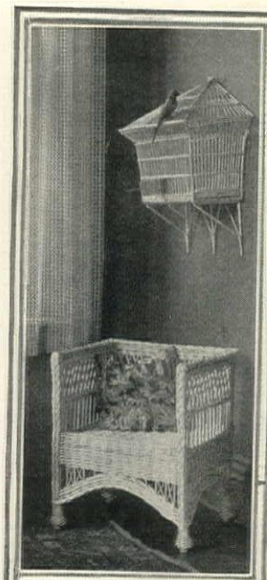
The newest Roses, the best Dahlias, and Dreer's Improved Hardy Perennials are given special prominence.

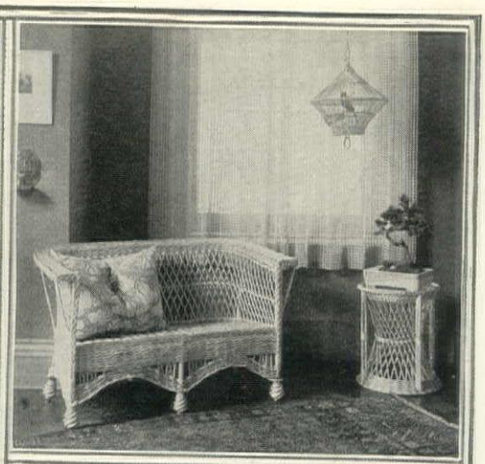
It features a number of noteworthy specialties in Vegetables, Sweet Peas, Asters and Phlox.

Mailed free to you if you mention this publication.

Dreer's Orchid-Flowered Sweet Peas — with immense wavy flowers in sprays of 3 and 4 blossoms each. Our mixture contains a full range of colors, 10 cents per packet, 20 cents per ounce, 60 cents per ¼ pound. Garden Book free with each order.

HENRY A. DREER
714-716 CHESTNUT ST.
PHILADELPHIA





Formerly an abandoned farm, the house pictured is now an inviting and charming country home.

The same *McHughwillow Furniture* can be seen at our interesting salesrooms & we invite your visit—or if you are far away and will write us of your needs, suggestive sketches will follow free of cost.

Fabrics for Curtains and Papers for Walls will also be sampled on receipt of a definite request specifying your requirements.

At Left
Roscommon Cage $12.50
Lake of the Woods Chair $10.00

At Right
Donnybrook Cage $7.50
Academic Settle $25.00
Kraft Flower Stand $10.00

JOSEPH·P·McHUGH & SON
Original Designers and Actual Makers
9 West 42nd Street — New York

PETERSON ROSES

possess the individuality and character which go with superiority, and today they are acknowledged the standard of the world.

They're the result of over twenty years of enthusiastic and—yes, loving effort.

They're born and reared (from 2 to 3 years) out of doors —have never even seen a greenhouse. That's *one* of the reasons why they produce such marvelous results.

"A Little Book About Roses"
(a catalog and more)

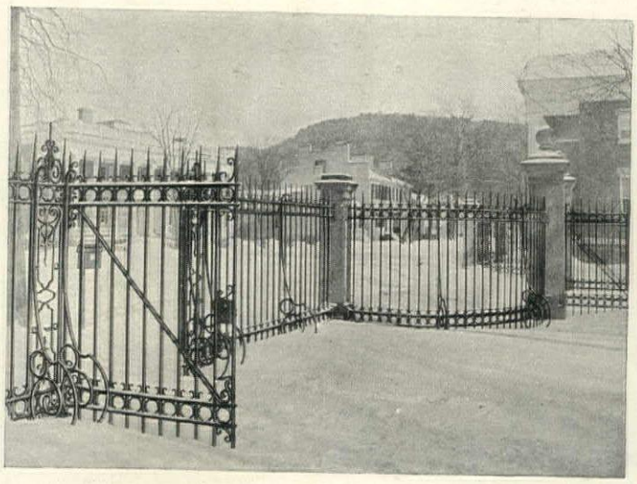
a gem of the printer's art, also possessing the stamp of character and individuality, tells you the whole story.

It's sent free to intending purchasers—to anyone, without obligation to purchase, for 10 cents in coin or stamps.

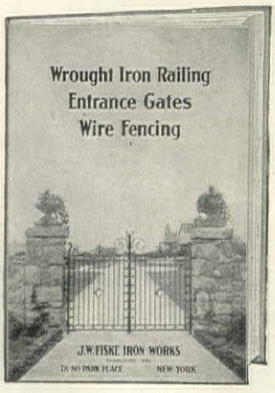
Farmers' & Merchants' Bank, Catoosa, Okla.
Your rose catalogue is the best I have ever seen. It is a work of art and the illustrations are true likenesses of the varieties they represent. If I had had a copy of your "LITTLE BOOK" when I first began to grow roses, and adopted it for my guide, I would have saved myself many disappointments and much expense. A. E. HENRY.

1575 *Sherman Ave., Evanston, Ill., Feb. 20, 1915.*
During the past 12 years I have purchased from practically all of our leading rosarians, including some which I have imported. I have at no time received any such stock as that which I get from you. J. W. WORK.

GEORGE H. PETERSON
Rose and Peony Specialist — Box 30, FAIR LAWN, N. J.



Beautifying Your Property with Fiske Iron or Wire Railing and Ornamental Entrance Gates

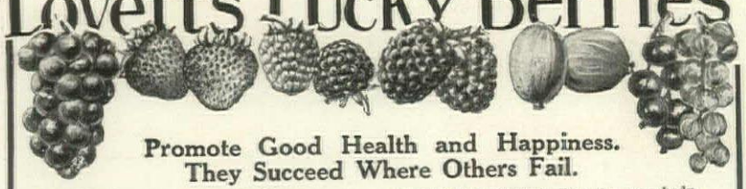


is an ethical courtesy to neighbors and would be a source of constant satisfaction to yourself.

Don't make any selection of Fencing, Gates, Lamp Standards, Grill Work, Fountains, Vases, Settees, Arbors, Tennis Court Enclosures, etc., until you have sent for *and read* our catalog.

J. W. Fiske Iron Works
74-86 Park Place — New York

Lovett's Lucky Berries



Promote Good Health and Happiness.
They Succeed Where Others Fail.

Joy—The best and biggest Blackberry.
Van Fleet Hybrids—The best Strawberries.
Jumbo and Brilliant—Best Raspberries.
Everybody's Currant—Best for everybody.
Carrie and Oregon—The best Gooseberries.
Caco and Ideal—The best Grapes.

MY CATALOG NO. 1, an illustrated book of 64 pages, tells all about them and describes with prices all "the good old varieties" of Small Fruits as well. It gives instructions for planting and culture and tells about the beautiful new Rose I am giving away. It is free.

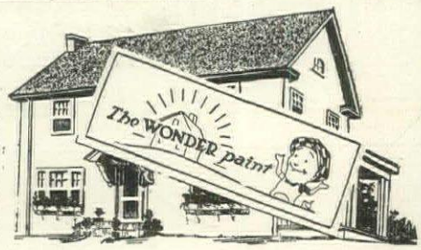
Large plants for quick results a special feature. 200 acres; 38th year. **J. T. LOVETT, Box 189, Little Silver, N. J.**

Note This ad appears only once in this publication. Cut it out NOW! Save it! Even if you do not intend to paint this season, some day you will, and you'll be glad to have this to refer to when making your plans.

Vital to House Owners

Special Offer

To the first house owner in each town painting with Zinolin after reading this ad, we offer 10% reduction on the cost of the Zinolin used—and unqualifiedly guarantee Zinolin to be just as revolutionary in every respect as claimed in our descriptive LEAFLET.



This LEAFLET is yours for the asking. Write for it. Inform yourself about Zinolin, the "Wonder Paint," before you paint. Know why Zinolin saves you money—why its brilliant luster lasts indefinitely, making your buildings always look newly painted. Know why Zinolin protects better—why its dazzling whiteness cannot be duplicated in any other outside paint—why its colors never fade no matter how delicate the tint when colors are used. Know these things. It will take but one second—it will cost but one cent to write—and know the greatest achievement in all paint history. Then you'll realize fully why you should use

ZINOLIN

"Arnold-ized" zinc paint

Years before putting Zinolin on the market—even before we tried it out along the seacoast—where the climate is most severe on paint—we knew we had an unusual product. But we, ourselves, were surprised to find how completely revolutionary Zinolin is. Zinolin has caused a genuine sensation. No one thought cracking, chalking, peeling and fading could be entirely overcome. No one thought the life of paint could be nearly doubled—or perhaps—they didn't think about it at all, but just asked their painters to "paint" without specifying any particular paint. That's why you owe it to yourself to write for our LEAFLET—to learn all about Zinolin—and to specify this wonderful paint—made only by the Arnold secret process—the only all "Arnold-ized" Zinc Paint in the world.

KEYSTONA—**another of our products.** Winner of the highest award at the Panama Exposition. The first-created, washable, flat-tone finish for walls and interior woodwork. Imitated—but unsuccessfully. Justly famous for its soft artistic colorings, extreme durability and big covering capacity. Costs slightly more by the gallon but less for the number of square yards covered. Economical. Hygenic. Use it instead of wall paper.

CERTIFIED PAINTERS. We have arranged with dependable painters in nearly every town who will not substitute other paints when you ask for Zinolin or Keystona, and who know just how to apply them. We will gladly give you the name of our CERTIFIED PAINTER in your town, if we have one, or will communicate with your painter if you send us his name.

WRITE NOW. Don't delay or you may forget—and this whole matter of paints is most vital to you. Send for complete information, giving us your painter's name, to-day.

ZINOLIN and KEYSTONA are always obtainable at all Paint Stores and most Hardware Dealers

KEYSTONE VARNISH COMPANY
Established 1828 N. B. Arnold, *Pres.*
1660 KEYSTONA BUILDING, BROOKLYN, N. Y.

In Southern Gardens

(*Continued from page* 56)

there is room for a bolder color scheme, the yellows and oranges in these plants are very fine.

The dwarf varieties of the helianthus are also very effective and striking where glowing masses are needed among the shrubbery or where a low screen is desired. They are apt to grow scraggly with age and must be uprooted relentlessly if the garden is to be as neat as it should be. Plant these also where they are to flower.

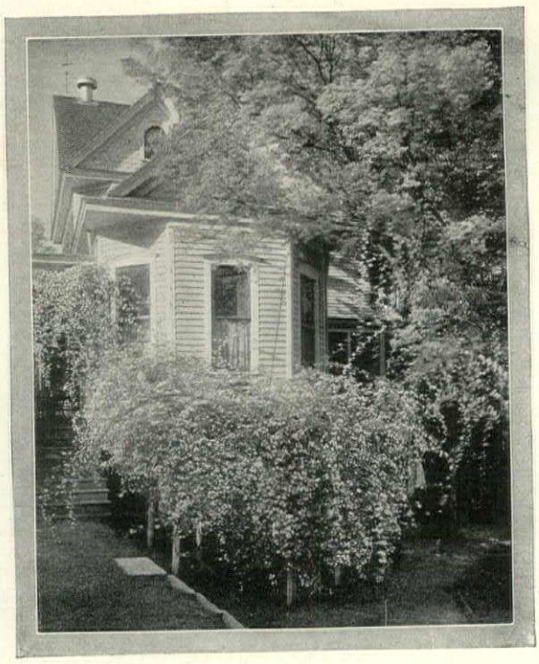
For sunny situations, in boxes, on the porches and in the windows, in the borders or in the gardens, the petunias should now be planted. They are perennial and evergreen, but those that have gone over the winter are already in bloom and will be exhausted by the time the new plantings are ready to blossom. The single varieties should be used and while they bear transplanting it is better to put them where they are to bloom and then thin them out. This also applies to the cosmos and ageratum for fall borders. Alyssum for the four seasons, and Marvel of Peru and Ricinus for those who need and want them.

The Best Vines

Vines to cover the bare spots along the walls and fences need not wait another day. For the heavy trellis and thick growth the *Dolichos*, the hyacinth bean, the scarlet runner, and the *Humulus japonica*, the Japanese hop, will give excellent results. For more delicate effects the wild cucumber, *Echinocystitis lobata*, and the Cardinal Climber may be used. Nothing is lovelier than the *Ipomaea japonica* for the morning blossoms and *Bona Nox* and *grandiflora* for the sweet-scented evening bloom. The rose-colored *Setosa*, the Brazilian morning glory, is a marvel of quick growth and brilliant flower. All of these should be started at once.

Get the seed bed ready now for lettuce, radish, tomato, pepper, egg plant, and other seed for the stock of the vegetable garden. Asparagus growers choose a dry time in March for the setting out of the one-year asparagus roots that they use in their planting.

Perennials for spring and summer bloom should be put out as early in March as possible. *Gaillardias*, Shasta daisies, *coreopsis lanceolata*, hollyhocks and phlox will immediately adapt themselves to new surroundings and quickly prove their worth. For continuous bloom of many months the gaillardias and coreopsis yield unstinted measure of glowing yellow, deep orange and flaming scarlet flowers that light up shrubbery masses and brighten the borders most attractively.



Banksia roses, yellow or white, produce flowers in graceful drooping clusters. The scent of the white variety is not unlike that of violets

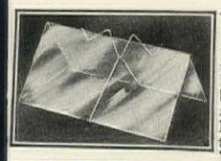
Shasta daisies do not extend over such a long season, but are most effective when in flower. They require more room than the other plants named.

Some Hardy Perennials

Most satisfactory and lovely of all summer flowers are the hardy perennial phlox that are being improved in color and form from year to year. They are unquestionably the most beautiful of all Southern summer plantings and the earlier they are put out the better showing they will make. One hundred white phlox, twenty-five each of the tall, early Mrs. Jenkins; tall, late Jeanne d'Arc; medium Von Lassburg, and the dwarf Frau Anton Buchner will glorify any garden and make beauty and fragrance all summer long.

Of the colors, Mme. Paul Dutrie, tall, and Elizabeth Campbell, medium, are exquisite shades of rose and salmon pink. Some of the newer introductions in these phloxes show wonderful coloring. There are rich, harmonious reds, mauve and violet shades that are deep as pansies in their velvety refinement, and lavenders and pinks that are as delicate and dainty as orchids in their loveliness.

These latter cost $20 for a hundred plants; the other perennials mentioned can be purchased for from $8 to $15 the hundred, while the average price of the seed named is 10 cents the packet.



Sow Your Seeds NOW

BE independent of weather and seasons. You can sow early—even in March—with every assurance of success, if you use the CONTINUOUS SEED AND PLANT FORCER. Made of glass, with two wire supports. Gives the maximum benefit of the sun's rays, while protecting plants from damage by frost, cold rains, winds and birds. Send for price list. Sample Forcer 15 cents. Send for Efficiency Vegetable Garden Chart 50c.

THE CLOCHE COMPANY, Dept. D, 131 Hudson Street, New York

Equip Your New Garage with

Stanley Garage Hardware

Complete "Trim" for Garage with Double Doors

Write for Descriptive Circular "H"

THE STANLEY WORKS New Britain, Conn.

"This is how weather destroys an unpainted or poorly painted house"

Look over *your* house. Is the bare wood exposed anywhere? If so, decay has already started, and nothing but paint will stop it. Do not put off this important matter. The cost is small—the saving enormous.

There is on sale in your town a paint that has been protecting houses for 50 years. Your painter knows it as

SWP

(Sherwin-Williams Prepared Paint)

Ask him to use it. He will like the way it spreads and covers. You will like the way it wears and holds its looks.

A FREE BOOKLET TO SEND FOR

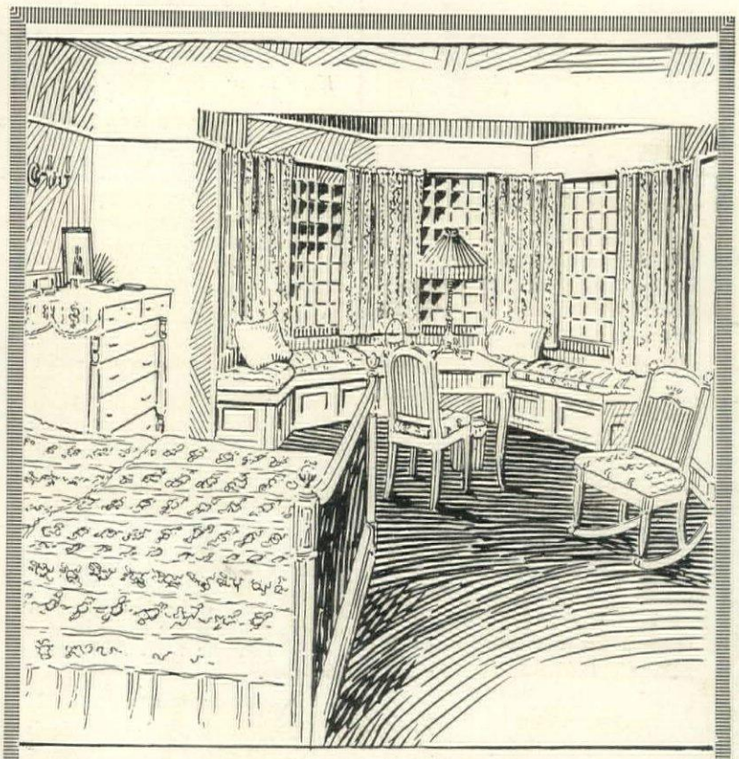
Ask for new, free, helpful booklet, "The ABC of Home Painting." It tells you how to paint, varnish, stain or enamel any surface.

SHERWIN-WILLIAMS PAINTS & VARNISHES

COVER THE EARTH

Address all inquiries to 627 Canal Road, N. W., Cleveland, O.

Showrooms—New York, 116 W. 32d St.; Chicago, People's Gas Bldg.; San Francisco, 523 Market St. Sales Offices and Warehouses in principal cities. Best dealers everywhere.



Cretonnes and Chintz Hangings

of the "upstair" rooms are daintier when contrasted with White Enameled Woodwork. Few homes these days but have at least one bed chamber done in

White Enamel

The success of this treatment depends on the kind of wood beneath the paint.

Arkansas Soft Pine

has proven its adaptability to white enamel, due to perfect absorbing qualities and the certainty that it will not stain the white surface from underneath. Moreover this wood has the decided advantage of

Moderate Cost

Due to an abundant supply

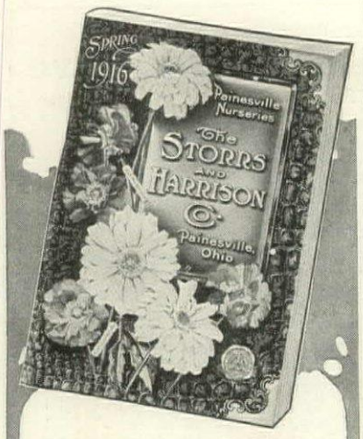
Our interesting little white enamel booklet contains full information, including formula. Prospective builders should have our new book on home building, as well as stained samples. Any of the above will be sent complimentary on request to Department G.

Arkansas Soft Pine is trade marked and sold by dealers. If the one you patronize hasn't it, let us know promptly.

ARKANSAS SOFT PINE BUREAU

Little Rock, Arkansas

Satin-like ARKANSAS SOFT PINE TRADE MARK Interior Trim



America's Nursery Authority—FREE

1916 Catalog Ready—Send Today—Plant Early!

Gorgeous Flowering Trees and Shrubs, Ornamentals, Inviting Shade Trees, Vines, Fruits, Roses, Plants, Seeds, etc., fully described and beautifully illustrated with half-tone plates. No agents. *Save money*—buy *direct* from America's leading nurserymen—62 years' expert experience.

Hardy, Lake Erie grown stock, vigorous, symmetrical, free of disease. Seven kinds of soil, over 1200 acres, 60 acres of roses, 48 greenhouses.

Up to 450 carloads shipped annually. *Safe arrival and satisfaction guaranteed.* Thousands of regular customers everywhere.

Why run unnecessary risks when you can deal direct with America's foremost growers? Get our catalogs—avail yourself of their valuable information, *save money* and disappointment. See our special collections of Seeds, Plants, Trees and Shrubs.

Write Today! Our catalog tells what, when and how to plant; acquaints you with numerous new and distinctive varieties; quotes low direct prices. Send at once for our general catalog No. 2 for Trees, Plants and Seeds, or for more descriptive Fruit and Ornamental Trees, No. 1. They are *free!* Address today, Dept. 252.

The Storrs & Harrison Co.
Painesville, Ohio

MARCH POULTRY WORK

Remember that this is the best month for hatching chickens.
Don't feed the young chicks for at least thirty-six hours after they hatch.
Clean coops and brooders before putting chickens into them.
Get the brooders warmed up to 90° before the chicks are introduced.
Fifty are as many as should go into the ordinary brooder.
Most of the stove brooders do best with about 250 chickens in them.
If hens are used for hatching, set at least three at the same time.
Select turkeys for breeding this month, and use males that are three years old.
Keep clean litter in both the poultry houses and brooders. Cut alfalfa makes good litter for chicks.
Watch for rats. Thousands of newly hatched chickens are lost every season through neglect of this warning.

Doubtless many poultry fanciers who read HOUSE & GARDEN are planning to use the new stove or colony brooders this season for the first time. Nearly a dozen of these brooders have been put on the market and promise to mark a long step forward in the brooding of chickens. All the different kinds have the same general principle. A small coal stove is surrounded by a metal hover, which deflects the heat to the backs of the chickens on the floor. Some of the brooders are made with curtains around the hovers, and some without. When curtains are used it is best to remove them after the second week, for a considerable amount of heat is to be felt some distance outside the hover, and the chickens instinctively move in or out as they feel the need for more or less warmth.

USING STOVE BROODERS

No kind of brooder ever devised makes it so easy for the chickens to gratify their physical needs as these stove brooders, and none is so economical of labor. Most makers claim that their brooders will accommodate from 500 to 1,500 chickens, and they will—at first. The fact that the chickens will need twice as much space in two or three weeks is apparently not considered. Few of the brooders will do satisfactory work if more than 500 chickens are put into them, and with most kinds the best results are obtained when the number is limited to 250.

Of course the poultry keeper who raises only a few chickens will have no use for brooders of this character, but the smaller types will prove very useful, even if no more than 200 birds are raised. It will be necessary to get all the chickens out at once, of course, but that is really the best plan in any event, for it is much easier to raise one large flock than several small lots of different ages.

When the number of chickens to be raised is limited to fifty or 100, it will be better to rely on one of the smaller brooders, or, better still, on one of the portable hovers, which can be set down in any building and removed when the hatching season is over. These hovers are found especially useful by the amateur, for he can place them in a colony house and allow the chickens to grow up there, the brooders being taken away when the necessity for supplying artificial heat is over. Some people are using electric brooders with success and a great saving in both time and labor. The operating expense is much less than might be expected, and naturally there is much less danger of fire than when oil lamps are depended upon for heat.

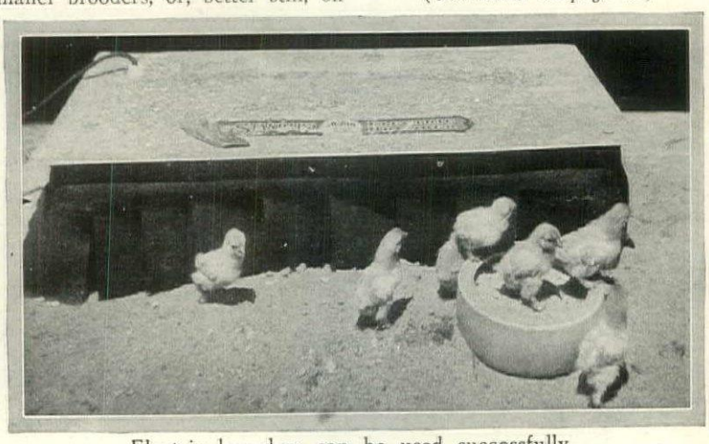
This is the best month of the year to have chickens hatch, and usually broody hens are plentiful in March, making it possible to bring out a limited number of chickens, even without incubators. On some plants several hens are set at the same time the incubator is started. Then, about ten days before the date of hatching, the fertile eggs are taken from under the hens and transferred to the incubator to take the places of the infertile eggs which have been tested out. That plan gives a machine full of chicks, and the latter will be free from vermin for some time, at least. When hens are relied upon wholly, it is best to set at least three at one time and to test the eggs after seven days. Then the fertile eggs can be doubled up, if many clear ones are removed, and a good-sized flock will be hatched out.

CLEANING THE COOPS

Brooders and coops should be well cleaned before the chickens are put into them and the brooder floors will need a covering of litter after two or three days. Cut alfalfa is excellent, but one of the commercial litters will be found preferable to anything else for small brooders, and will keep the brooders sanitary with very little cleaning.

If setting hens are being used, they must be dusted thoroughly with

(*Continued on page 62*)



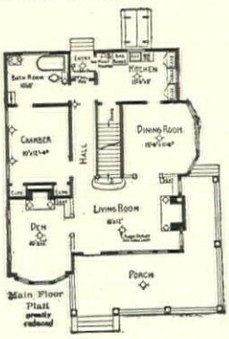
Electric brooders can be used successfully. They save time and labor and almost eliminate danger from fire.

If You Expect to Build Don't Miss This Offer

At the time you are planning that new home and naturally desire to study the ideas of several leading architects who specialize on residences of the moderate-cost type you can get valuable suggestions from the many beautiful designs, plans and details shown in eight issues of

Building Age

The National Building Publication with a Monthly Circulation among Builders, Architects and Owners.



The information contained in *Building Age,* both in the editorial and advertising pages, is of the keenest interest to home builders, and will enable you to introduce numerous features in your new home that add to the convenience, comfort and value without material additional cost. *Building Age* also contains data that *should save you many dollars.*

Our Special Offer

The price of these eight numbers is $1.60. We will mail a set to you for special price of $1.00 if you order at once and mention *House & Garden.* Don't delay, as the supply is very limited.

THIS $1.00 SHOULD SAVE YOU HUNDREDS

BUILDING AGE, 162—39th St. Building New York City

For enclosed $1.00 send at once the set of eight numbers according to special offer in *House & Garden.*

Name .....

Address .....

Mott Bird Fountains

IN some cool, quiet corner of your garden a Mott Bird Fountain will attract a host of thankful, chirping visitors.

All Mott Fountains can now be equipped with self-supplying motor pumps. The water purifies itself by continual circulation. No water waste.

We issue separate catalogs of Display Fountains, Drinking Fountains, Bird Fountains, Electroliers, Vases, Grills and Gateways, Settees and Chairs, Statuary, Aquariums, Tree Guards, Sanitary Fittings for Stable and Barn.

Address Ornamental Department

THE J. L. MOTT IRON WORKS
Fifth Ave. and 17th St., New York

MOTT

Rustic Cedar Bird Houses

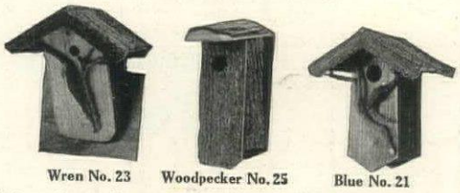
Robin No. 60 Wren No. 61 Blue No. 62

BIRDS should enter largely into your garden planning this Spring. We like to be in front of the procession in a good movement of this kind so the offers illustrated are made.

Martin houses from $4.00 to $20.00. If you need a sparrow trap, we will supply the best one made at $4.00 actual cost.

Your Choice for $1.25

Any Three for $3.50



Wren No. 23 Woodpecker No. 25 Blue No. 21

Booklet, Bird Architecture, free with every order while the edition lasts.

No. 11 No. 12 No. 13

The
Crescent Co.
"Birdville"
Toms River, N. J.

Greater Comfort,— and better health, too

when the Yale Door Closer closes your doors.

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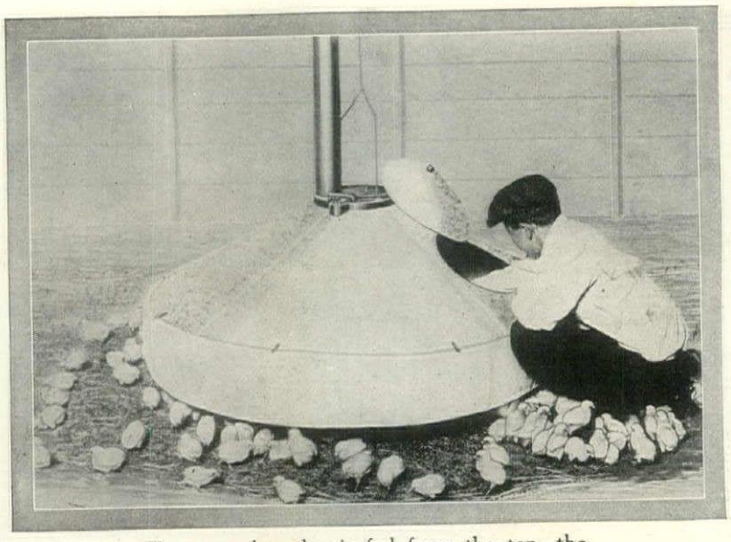

The stove brooder is fed from the top, the heat reflecting on the backs of the chicks

March Poultry Work

(*Continued from page* 60)

a good lice powder several times while they are on the nest, and once a week after they begin to run with the chickens. No doubt thousands of broody hens die on the nest each spring just because they are eaten alive by vermin. It is true that this is not a very nice subject about which to write, but it is exceedingly important.

Not only are the hens sacrificed to vermin, but thousands of chickens are lost from the same cause. Newly hatched chicks that are to run with a hen should have their heads greased lightly with lard or vaseline, and lice powder should be dusted over their bodies or else on the under part of the hen, where they will not rub it off.

Another reason for many failures in chicken raising is found in the indifference to all warnings against the plague of rats commonly shown by amateurs. If the value of all the chickens destroyed by rats each season could be totaled up, it would amount to a vast fortune. Brooders should be made rat proof at night or else be used in rat proof houses, or else traps, cats and dogs should be provided in anticipation of the coming of these pests.

Newly hatched chickens require no feeding for at least thirty-six hours and no harm is done if they go two days without being fed. If hatched in an incubator, it is best to leave them there until they are thoroughly dry, but in the meantime the brooder should be made ready and heated up to 90°.

There seems to be renewed interest in turkey raising, which is well, for the number of these birds has been decreasing rapidly of late. When turkeys are to be hatched, the breeders should be selected this month, and it has been found best to use males which are three years old. The early hatching of turkeys is not advised, as the youngsters do much better if they do not come out until after the spring rains are over.

Creating the Sense of Space in a Small Room

(*Continued from page* 28)

spaciousness. Just as in all art, we have to deal with line as well. And so we come upon the obvious principle that upright lines tend to increase height while horizontal lines tend to diminish it. This is particularly important for apartment dwellers to take into consideration, for almost every room, except in duplex apartments, is low-ceilinged, even when, as in a few cases, the floor is of considerable dimensions. In certain buildings on Park Avenue, New York, there are living-rooms and dining-rooms 30x20, but their height is practically the same as that of the usual room, 10x14. Here it would be necessary to create as much height as possible by introducing vertical lines in all feasible places, to avoid valances across the top of the windows, and chandeliers which would make the rooms look lower. In connection with the windows particularly, it is desirable to preserve vertical effects by running the side curtains down to the floor and avoiding the box-pleated lambrequins above them. This can be done most readily by covering the pole stretched across the window with the fabric of which the curtain is made, and thus providing a certain amount of finish across the top of the window without resorting to a deep valance. Such curtains, hung on a covered pole, cannot be made to draw, and so it is generally desirable to have a sash curtain of silk underneath, or casement cloth or gauze, which can be provided with pulleys and cords, and which gives an additional upright line against the glass panes.

In the same way the pictures hung on the walls of a large but low ceilinged room can be selected more or less with a view to creating vertical lines and the furniture can be high and narrow rather than low and broad. Where pictures are to be provided for a room that is small, the sense of size will be enhanced by selecting those which are reticent in color and design and which do not stand out so strongly that the walls on which they hang are brought into the foreground.

Space Saving Devices of Merit

In some western cities, notably Los Angeles, certain mechanical devices have been adopted for creating space which may appear before long in our smaller New York apartments. In the Far West, for example, one may rent a four room apartment in which, in a sense, there are no bedrooms

(*Continued on page* 64)

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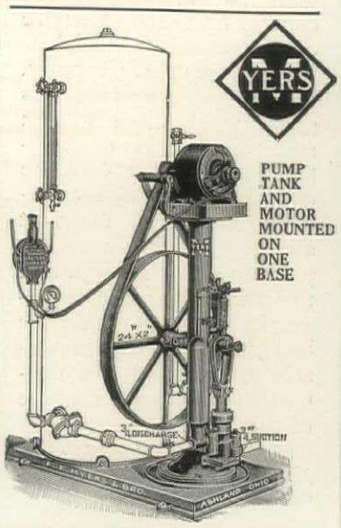

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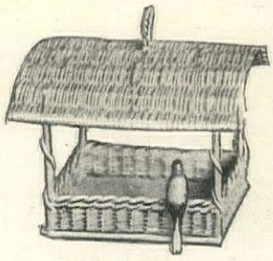

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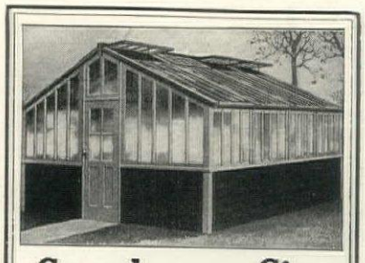

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Creating the Sense of Space in a Small Room

(*Continued from page* 62)

whatever. The rooms that are used at night for sleeping purposes are provided with enormous closets with doors which revolve on a center axis. Against these, on one side, a bed is fastened, which, when not in use, lodges with all its bedding complete, inside the closet, and which can be turned around at night and lowered without difficulty on to the floor of the room. Inside this closet, also, are a dressing table, a mirror, with the necessary electric light, and very often a window, so that the toilet is performed outside the sleeping chamber, which need have no bedroom furniture whatever, and may be equipped exactly like an additional living-room. A bed of this sort represents a considerable advance over the old-fashioned folding bed, for it may be in all essential respects exactly like the usual wooden bedstead with similar bedding, etc. The system does not make any provision, however, for the people who really enjoy bedrooms and delight in furnishing them attractively, and who are taking advantage of the gay colors and pleasing designs which are now being offered in such profusion for bedroom use.

Choosing the Furniture

Whether or not one proceeds to the introduction of particular devices, like the one just mentioned, one must realize that perhaps the most important element in creating a sense of space is that the furniture should be limited in size. Some people, in moving from a large house into a small apartment, or small house, provide themselves with a smaller number of equally large tables and chairs. The rooms of these folk are not apt to appear crowded, but empty.

A wiser procedure would be the adoption of smaller pieces of furniture and a larger number of them, for an effect of size can be created in a small room by having in it a number of small tables and chairs and lamps and benches or settees, all of which take up a very limited amount of space, but provide accommodation for numerous guests. A small chair can be made very nearly as comfortable, if not quite as luxurious, as a large one, and some of the caned and carved wood pieces of the present day are much more attractive than the heavily upholstered ones which are inherited from another generation. Of course, there are certain pieces of furniture which unquestionably require room. One of them is the overstuffed davenport; another, the comfortable table desk. The only answer to the demand for these is that they should be used either in a fairly large room with plenty of smaller furniture, or in an extra room entirely by themselves, where their function is utilitarian rather than decorative.

Some Concrete Examples

When we examine the photographs which accompany this paper, we find illustrated in them certain of the points I have suggested. For example, the panelled living-room contains a small grand piano and a large overstuffed sofa. But outside of these two pieces, the dozen or more other articles of furniture are of fairly diminutive area. The overstuffed armchair is not very large. The kidney shaped desk is comparatively small. The tables are small and the chairs, although all of them are comfortable, are far from heavy. In this room, a valance is resorted to because its use is indicated, not only by the fact that the ceiling is a good height, but also because of the recessed simple window, the top of which requires a special treatment not necessary in most flat windows. The walls of the room are finished in a glazed ivory enamel, giving the effect of wood from floor to ceiling, although, as a matter of fact, they are only made up of small oblongs of wood moulding placed directly on the plaster. Certain of the pieces are covered in a tapestry of many colors; others in tan velvet; still others in mulberry velvet; while here and there are bits of black and touches of blue, introduced, for example, in the Cloisonné vases on the mantel, in the inset painting over the mantel, in the tassels of the lamp shade and the polychrome effect administered to the lamp, in the sofa pillows and table cover, in the decoration applied to the kidney desk table, and in the rug. The effect of size is, I think, very apparent.

In the tiny boudoir furnished in the style of the Regency, with pieces painted in soft green, striped in black, one finds furniture small enough to go into almost any room with sensible effect. The upright tan and green striped taffeta over curtains are simple and straight. The double sash curtains of casement cloth have more vertical suggestion than horizontal. The tall pieces in the room are more apparent than the squatty elements. Green is, of course, the pervading color, but the rug and walls are of deep ivory and the pillows have a number of hues.

An Adam Dining-room

Again in the Adam dining-room, a sense of space is created by the use of small pieces. The size of the silver closet is indeed somewhat exaggerated by the photograph, but the table, the chairs and the sideboard appear as they are—serviceable, but not emphatic. Out of the picture are the serving table and the remainder of the chairs, as well as the striped velvet curtains of black and two tones of tan. The rug is black with the two tans in the border; the chairs are old rose. The silk shades cover the hideous lighting fixture provided by the apartment. The only wall decoration in the room, outside of the very rough stippled finish of the panels, is the flower painting which hangs over the sideboard. Economy of size in the manufacture of the chairs was afforded by the fact that, except for the legs, no woodwork is visible, the chairs being upholstered entirely in velvet with small gold nails, so that every inch of space is used.

It may seem that the one wall shown in the Louis XVI bedroom is rather under furnished, but, as a matter of fact, it has all that is needful for the room, except the beds which are on the other side, the valet chiffonier, *somno* and *chaise longue*, all of which appear in the second photograph. Here we have rose curtains trimmed with antique gold laces, cords and tassels, and rose casement curtains, because the rose of the room is not very colorful. To prevent an overdose of this one tone, however, the beds are treated with lace spreads instead of taffeta ones. The *chaise longue* and chairs are covered in a stripe of yellow with a little rose.

(*Continued on page* 66)

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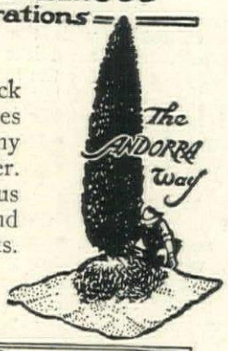

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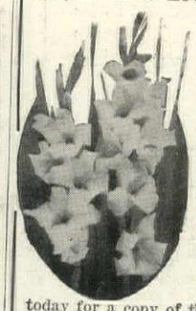

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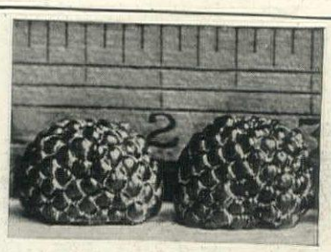

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Creating a Sense of Space in a Small Room

(*Continued from page* 64)

The chiffonier with the circular caned panel may seem like a large piece of furniture for the little room in which it is placed, but, as a matter of fact, this chamber is devoted entirely to the use of a man, and the chiffonier which occupies so large a part of it is certainly the chief essential to his comfort. There are a small desk and chair which are not seen, and an inlaid mahogany bedstead which has a linen coverlet. One sees the feminine hand, however, in the selection of fancy net curtains instead of the plain ones which masculine instinct might have been trusted to provide.

Completely feminine, on the other hand, though dignified and spacious, is the other bedroom in peasant painted furniture. Here again green prevails in coverings and wood alike, with just a suggestion of other colors in the soft colored print over the mantel, which latter has some Ruskin pottery upon it; and the painted flower panels. This room is approximately 9 x 13.

The unfortunate prominence given by certain photographs to some features of a room, not at all conspicuous in themselves, is illustrated by the dining-room with Hepplewhite furniture, in which the figure of the blue and gold Chinese rug stands out so plainly, and the center chandelier, which is not all that might be desired, can be seen first of all things in the room. An interesting feature is that not the slightest gold appears in this chamber, for the chandelier, the mirror and all the hardware are of silver, like the candlesticks and the service. The French draped window shade is of soft mulberry, the curtains and chairs, blue.

The foyer presented a problem completely coped with by the client herself. The selected furniture was not so small as to be undignified and yet not massive and cold. The charming many-colored tapestry of the chair and sofa she combined with velvet pillows and foot stool, and velvet and casement cloth curtains. The effect is all that any decorator could demand.

Last of all one comes to the modern boudoir furnished with pieces designed here in America, but suggesting the Secessionist movement abroad. The fabric is a black and tan striped velvet, the rug on the floor blue, the strange legs of the furniture are in black, and the usually plain surfaces have a scalloped effect in cream, while the vaguely seen panels of blue blackground are painted with rose-colored flowers. The tea set and many of the pillows are in rose. Everything is small, including the room, and there is plenty of room for everything.

All the Cane Fruits Worth While

(*Continued from page* 25)

the plant is in a dormant state.

Borers also become troublesome at times, particularly with neglected plants. Cut out the canes that are troubled and destroy them. Rust and anthracnose will sometimes appear, but yield to Bordeaux spraying; pick badly diseased leaves.

Perfection is the best currant to date; it is a wonderful producer of exceptionally heavy clusters of large red fruit. Cherry and Fay's Prolific are also good red varieties. White Grape is the best white fruited type, very mild and less piquant than the red varieties. Black Naples is the best black sort, but its fruit is little used except for unexcelled jam.

THE NEGLECTED GOOSEBERRY

The gooseberry is not nearly as popular as it deserves to be. I am speaking now of those large English varieties which are as big as plums and just as delicious. In England the gooseberry is a very highly prized fruit, and the interest has been so keen that numerous varieties have been introduced here in America. These large, fuzzy sorts of English origin are a very fine fruit in their raw state, and we should encourage the growing of them.

In pruning gooseberries, remove shoots at the ground line so that the plant will grow open at the top

The secret of growing gooseberries successfully is to prune the plant so it will be open at the top. This is done by removing entire shoots right at the ground line. Take off several every season, and try to keep the plant open so that air and light may circulate freely. Do not tip back, and bear in mind that a few shoots producing high quality fruit are far better than an

(*Continued on page* 68)

Every Home Builder should have book "Modern Dwellings." *Price $1.50* or with a number of blue prints, Price $2.00. Both show a number of plans and exterior views of Colonial, English, Bungalow and other types.

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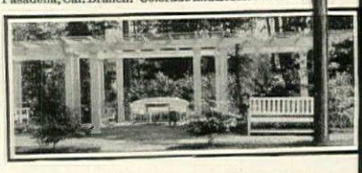

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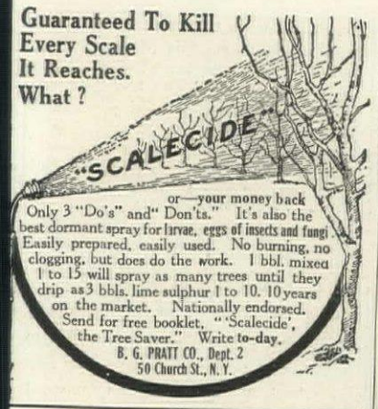

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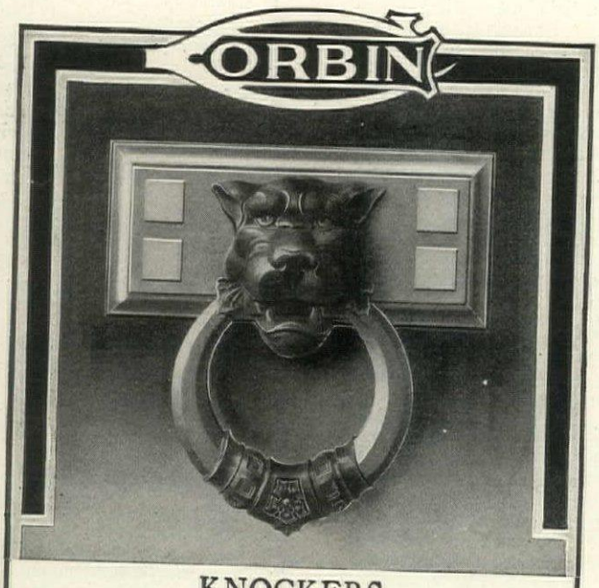

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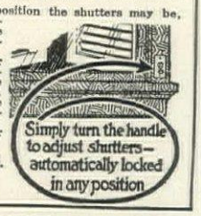

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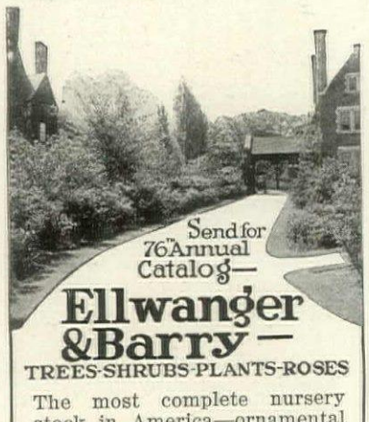

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All the Cane Fruits Worth While

(*Continued from page* 66)

overcrowded plant causing all kinds of trouble. Early spring is the best time to prune. The plants are very hardy and require no winter mulch, but the soil must not be run down.

The currant worm also attacks the gooseberry, and the plants must be sprayed in the same way as the currants. Borers and San José scale are troublesome at times, and must not be neglected lest they quickly destroy the plants. Handle these pests the same as if they were on currants. Mildew, that bugaboo of the gooseberry, can be controlled by a very little effort, using a spray of one ounce of potassium sulphide, dissolved in two gallons of water. Spray the plants at the first indication and every ten days during the fruiting season.

In regard to varieties, the large English sorts are head and shoulders above our own in quality, and the only excuse for not growing them is their supposed susceptibility to mildew. If you want the best, grow the English varieties and fight the mildew; try Industry, a large, red, downy fruit that is high in quality. Crown Bob and Red Jacket are also good red varieties. Columbus is a good large fruited yellow berry. Downing is the best of the American varieties. It is a very large producer and is grown largely for canning or preserving, for which it has no equal.

Dewberries are what we might term an extra early blackberry, and have become very popular in the last few years. They add variety and length of season to our small fruits and are certainly worthy of a place in any garden. They should not be given as rich a soil as the other cane fruits, else their growth will be soft and increase the liability of winter killing. The best method of growing dewberries is to let the plants sprawl on the ground, and throw a little salt hay or other protecting materials over them in the fall. In spring the best shoots can be tied to a trellis and cut back to about 3' or 4' of stem. After the fruiting period cut the old canes off at the ground line. Lucretia is the best and most popular variety.

Another Variety

The Loganberry is supposed to be a cross between the raspberry and blackberry, and if appearances count for anything this is its true origin. Its flavor is a peculiar mixture of the two mentioned fruits, while it grows very like the dewberry, spreading all over the ground. It is advisable to let it lie in this condition over the winter, covering with a little litter to prevent winter killing. In spring the plant can be tied to a trellis and pruned, shortening the shoots according to the condition of the plant.

Why Not Your Own Nursery?

(*Continued from page* 18)

and it is as unpleasant in its way as barrenness is in its. Of course, it is much more easily corrected, but it is my experience that gardeners are loathe to do the heroic—I am using the term "gardeners" in the generic sense, let me hasten to explain, and not as applied to working gardeners, who seldom show any reluctance when it comes to destructive activities! Don't be afraid to root up—and out. Give things the room that they need, but do not give them any more room than they need. This should be the aim. Do not let paths become crowded by encroaching of plants along their borders, so that these borders have the effect of bulging with their contents. Few things are more destructive of beauty in a garden than this stuffiness. But do not think to correct it by taking out the border plants alone; indeed, it is not often necesary or wise to remove them, for many times they themselves are not responsible, but are actually crowded forward and over by the pressure from behind. Relieve this, if it exists, first; then perhaps you will find that the front row of plants is none too near the edge; or if they are a little too near it will be necessary only to slide them back a few inches, without actually taking them up.

Beds and Borders

Garden design of the exact and formal type is utterly destroyed by the use of tall growing species in its planting. And garden design that is not formal suffers if tall growing plants are allowed to approach too near to each other in separate parts of the scheme. Main lines of the design should never be planted out, as they will be if tall and rank growing vegetation bounds them. Always work from the ground up and back along every path and open way, unless you wish to hide that path or that way. This rule is invariable; and, save along a half wild, twisting footway through a half wild garden, I would never advise allowing a plant over 20" high to approach nearer than 24" to the walk's edge. There are plenty of little dwarf growing things to form ribbons along the line between walk and border, so there is no excuse for permitting this line to be obscured.

It is extremely difficult to plant permanently the beds which go to make up the formal garden in its most highly developed state. And, indeed, I do not know that it is ever desirable to try to plant it with permanent growth; for such a flower garden must be perpetually in fullest flower if its full decorative value is to be realized; and there is no plant in the world that will blossom all the season through, beginning with spring and keeping it up until frost. Judicious selection, however, will go a long way toward making the work of maintaining the classically formal garden less arduous and less expensive.

Unity of Scheme

It should be considered as a unit, and planted for unity, under the usual circumstances of its development. Therefore, one variety of plant—or at most, two—should be used at a time in it, and this should be repeated in every bed or section. The lower the growth the better; therefore, let us name the lowest growths first. There are pansies, verbenas. ageratum and alyssum all practically carpeting plants. In beds of these the little bulbs of tuberoses may be effectively scattered, every fortnight until July, thus providing an endless supply of these spikes of fragrance litted above the lower growing flower all summer long. A massing of the beautiful blue of ageratum, for example, with tuberoses is effective with almost any low growth, however, so ageratum need not necessarily be the choice for the bedder.

Geraniums it seems useless to say very much about, for everyone knows all about them already. One of their most disagreeable faults to me is their legginess when seen from anywhere but above. This is over-

(*Continued on page* 70)

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WARREN SHINN - Woodbury, N. J.

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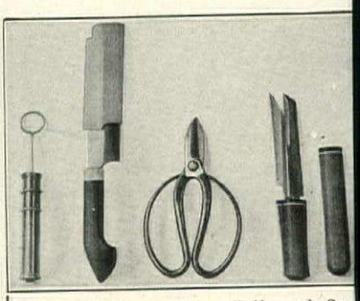

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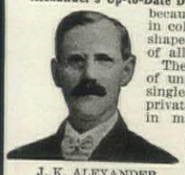

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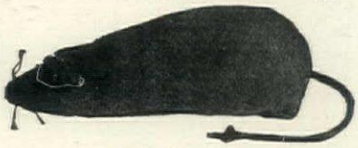

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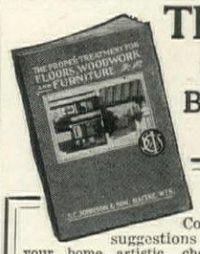

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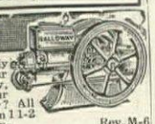

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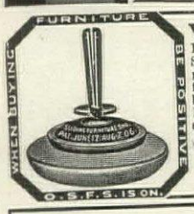

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Why Not Your Own Nursery?

(*Continued from page* 68)

come in most satisfactory fashion, however, by using them only in beds which are bordered with boxwood or some low, dense, formal little growth like it, which hides their shortcomings. They almost cease to seem like geraniums when given such a setting as this; and, really, it is too bad that they do not more often find their way into the hands of those disposed to deal with them thoughtfully, for they are splendid plants *en masse*, quite unrivalled in their particular field. We despise them only because they are usually despicably treated. In white or a faint pink "Mme. Becamier" for the former and "Berthe de Presilly" or "Jean Oberle" for the latter—massed in the midst of boxwood's rich green outline, there is nothing finer.

The Problem of Soils

Many flower gardens fail, or fall short of what is expected of them, because of soil peculiarities which have not been taken into consideration. Usually the common garden flowers will grow in "good garden soil"—which is presumably the soil common to all gardens, generally. Unhappily for the gardeners, however, it is not common to all gardens, and where special earth faults exist they must be met by a selection of plants especially adapted to them.

Of all soils in the world the most discouraging and disgusting is clay. Unresponsive, sullen and antagonistic, clay seems to defy you to make it yield; and its defiance is successful beyond question, in many instances. There are things that will not grow in it; and you might just as well resign yourself to this sooner or later. Indeed, you might better, for when you do the chances for securing something that will grow rise.

There are different kinds of clay; and, perhaps, I ought not to lump it all off together for condemnation. But many years of struggling with it have made me pessimistic, and I must confess to being almost reluctant to admit that there is such a thing as a rich, a favorable clay, which no less a plant that the rose delights in. If clay is your garden's lot, therefore, turn attention to roses; specialize in the many kinds of this unrivalled flower which especially thrive in clay, and let the splendor of these compensate for the lack of variety in your flower garden. Certain bulbs may do well there also; and perhaps certain other perennials; but it is hard to say just which ones. For myself, I have grown superb larkspur, splendid fox-gloves, Canterbury bells beyond desire, spice pinks in unlimited quantities, dear old yellow day lilies—*hermerocallis*—speciosum lilies, hardy pompon chrysanthemums, Sweet Williams, iris of the Germanica strain of magnificent quality—the Japanese not at all successfully—all kinds of roses in greatest abundance and of fine quality, and just one kind of annual—the California poppy. Daffodils and tulips also have done fairly well. Other bulbs die out.

Hollyhocks, phlox, shasta daisies, many of the other lilies, and practically every other flower in the list of possibilities, have lived to give me hope for a season perhaps—and then vanished from the face of the too hard earth. So I would suggest the plants named in the paragraph above as perhaps the only ones certain to live and give satisfaction in a heavy, clay soil of the yellow and particularly unfavorable type. This does not mean that these plants prefer this soil, by any means; but they have seemed to be able, with me at any rate, to adapt themselves to it—and that without any more care or fertilizing than has been given to the other things that have died out.

Go Slowly!

To everyone who is this spring beginning a flower garden I would like to say, earnestly and with solemn emphasis, "go slowly." Do not try to have too many kinds; do not try to have too large a garden. A garden is like a house, anyway, improved by being added to now and then—not, of course, without previous consideration, but along lines which this previous thought may have opened up and made possible. I sometimes think the charm of the old house and the old garden is that they are the work of one generation coming after another; thus they have endless vitality and spirit in their design, instead of being the monotonous creations that altogether too many of our modern houses and their complete gardens are.

The Matter of Grooming

While the average dog owner seldom has aspirations of a bench show tendency, and consequently is not especially interested in the tedious grooming methods employed to put dogs in exhibition trim, yet he should by no means neglect the care of his own pet's coat. Regular combing and brushing will result in greater satisfaction to both parties to the transaction.

There is more to practical dog grooming than many people realize. For example, a short coated dog can be "dry cleaned" as well as a horse. An occasional bath is of course necessary, but systematic brushing will largely take its place. You cannot, however, get satisfactory results with any old brush that happens to be handy. A regular dog brush must be used, one that will get to the very roots of the hair. There are many such on the market, but few of these are better than the metal bristle type in which fine, blunt pins are set in a flexible rubber base which in turn is fastened to the back of the brush. This does very well for most of the work; when it comes to polishing the coat, so to speak, use a softer brush or one of the specially made rubbing pads.

Long haired, thick coated breeds like collies and chows need a good preliminary combing in order that the brush can do its work properly. Get a heavy, rather coarse, comb for them, as it must be able to straighten out the tangles in the hair without breaking.

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under soil and climate advantages, Steele's Sturdy Stock is the satisfactory kind. Great assortment of Fruit, Nut, Shade and Evergreen Trees, Small-fruit Plants, Hardy Shrubs, Roses, etc. Fully described in my Beautiful Illustrated Descriptive Catalogue—it's free!
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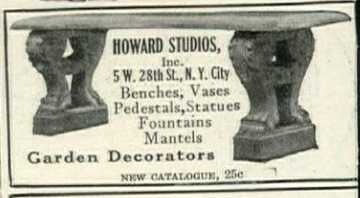

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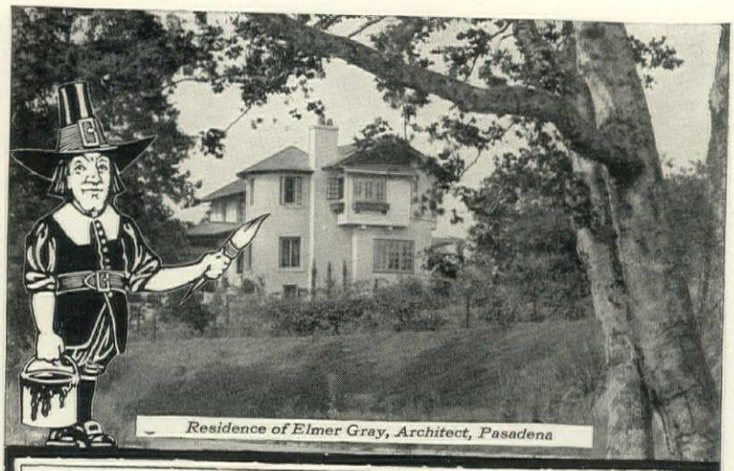

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For permanence and beauty —build of concrete and finish with

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This coating (which has stood the practical test of 16 years) prevents the ugly blotches caused by rain and snow; it produces attractive, artistic effects in white or tint. It dries as part of the wall, absolutely weather-proofing it. "Bay State" insures the permanence of concrete—it is for all kinds of buildings. For interiors, too.

Will you try it? If you are planning to build, we will send you **sample can** of "Bay State" **free.** Say what tint you prefer and ask for booklet 2.

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1616 1916

The Theatre Magazine Announces—

That its April number will be largely devoted to Shakespeareana in order to commemorate the

300th Anniversary

of the greatest poet and playwright—April 23rd, 1916.

The Theatre is making this the greatest issue it has ever published —an issue that will live long in the libraries of scholars and theatre lovers. From all over the world rare engravings and old woodcuts, pertaining to the intimate and public life of Shakespeare have been gathered.

Six full page engravings of scenes in Shakespearean plays from the famous Boydell Collection.

Mr. Horace Howard Furness, Jr., will contribute an article on the gloves of Shakespeare—his closest personal relics—which are in his possession.

Mr. Charles Rann Kennedy, author of "The Servant in the House," will write of Henry Irving's prompt-book of "Macbeth."

Other contributors are, Mr. William Winter, veteran critic, Professor Brander Matthews, of Columbia University, Robert Mantell and Edith Wynne Matthison.

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The Theatre Magazine

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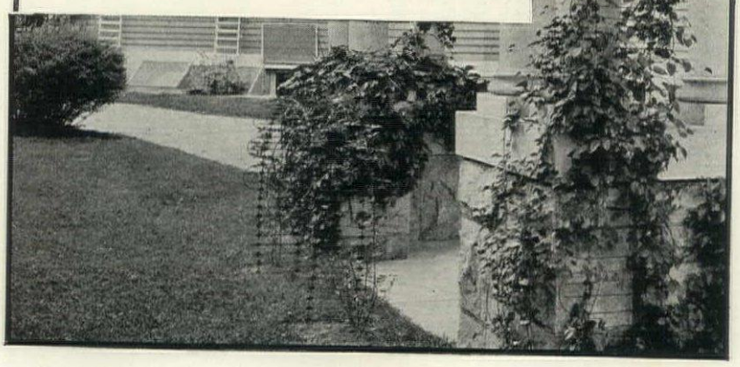
WRIGHT WIRE COMPANY, Worcester, Mass.



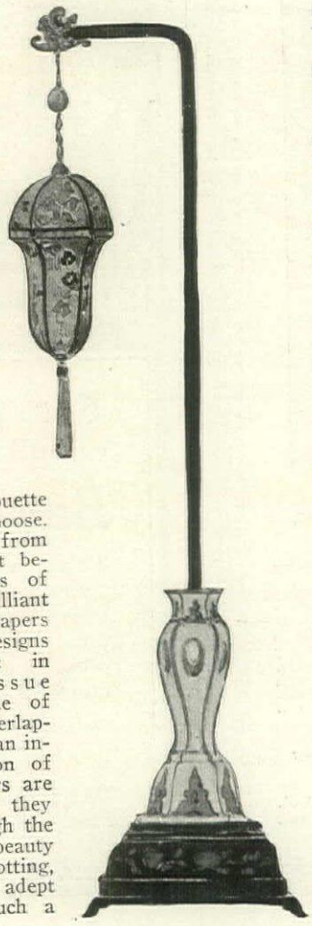
The Telling Touch of Shades and Shields

(*Continued from page* 51)

ing. A charming effect may be had by interlining with a soft orange or rose or yellow cheesecloth.

A figured cretonne or silk may be overlaid with plain silk gauze. When unlit the shade is plain; but when lit the figures come out in a rather delightful uncertainty. This is always interesting for children's rooms. It could be worked out, using a black silhouette paper of Mother Goose.

A new idea from Paris is to insert between two layers of gold silk gauze brilliant colored tissue papers cut out in floral designs rather futuristic in feeling. The tissue flowers are made of various petals overlapping, so one gets an interesting gradation of color. The colors are full normal, that they may carry through the gauze. As the beauty lies in color spotting, one must be an adept to accomplish such a shade.



For the hallway, a lamp of red lacquer and yellow, the hanging lamp of parchment with Chinese flowers. $130

Using Cretonne

Cretonne may be quite transformed by applying many coats of shellac, and thus it serves as an excellent material for shades. The shellac fills up the pores and renders the surface smooth, hard and translucent. This treatment, which makes the fabric waterproof, is also serviceable for porch and garden lanterns.

If the shade is sufficiently antiqued and finished with a mixture of orange and white shellac, the surface looks like old vellum. A black and white Chinese chintz thus treated and made up on a frame of Chinese lines has quite an oriental look to it. It should be given sufficient coats to produce a hard, waxy finish. Yellow chintz lends itself admirably to this style of shade. The same effect is had by using old Italian hand-printed paper sheets. The finish is smooth and antique and the printing irregular enough to be interesting. All these materials require to be made on a flat surface, not a rounded one.

Variations of Vellum

Hand painted vellum shades are serviceable, artistic and have the indisputable charm that all hand work has for us. Baskets and bunches of fruits and flowers on a soft tone background — such a lampshade finds its metier in a thousand places. A parchment shade which completely hides the bulb hangs suspended from a standard, serving for a hall light where no direct light is needed. Half the interest is in its fascinating silhouette. Stretched ivory silk, hand painted, is used for the basis of a wonderful many-sided dining-room drop-light.

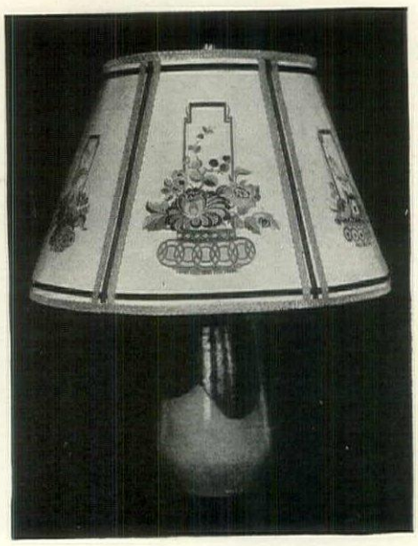
A shade combining vellum and chintz can be made by combining cut-out chintz figures to watercolor paper and lacquering it. This is inexpensive and can be done by an amateur who knows nothing of painting.

Empire lampshades of painted tin are an innovation. Unfortunately their best time is daytime, as, of course, we get no glow through the shade. The inside being painted white, a good light is shed for reading.

Suitability in Shades

Shades should not only suit the style of a house and period of a room, but they should suit as to number and size the dimensions of a room. How many times have we seen an enormous center drop-light over the table in a small dining-room. Resplendent in gaudy green glass

(*Continued on page* 74)



This shade, designed for a reading lamp, is decorated with Chinese flower baskets. $40

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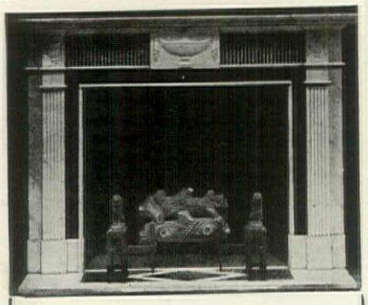

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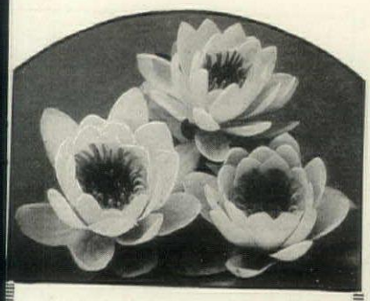

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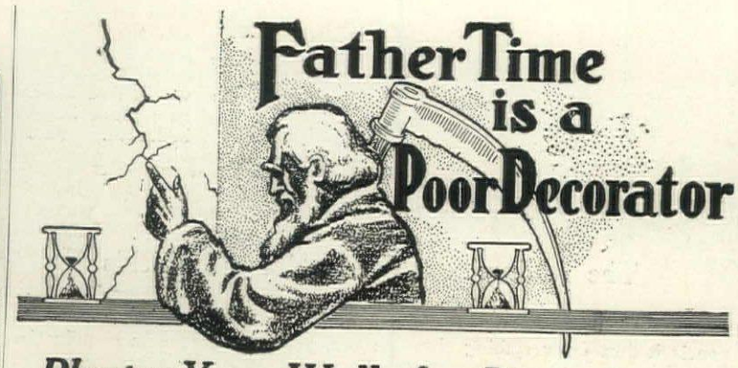

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which you intend to build next Spring will need the soft, artistic tones of

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Paint doesn't suit bungalows. It forms a hard, shiny coat that is foreign to their character and "atmosphere." The Stains produce deep, rich and velvety colors that harmonize perfectly with the style of building and surroundings. They are 50 per cent cheaper than paint, and the Creosote thoroughly preserves the wood.

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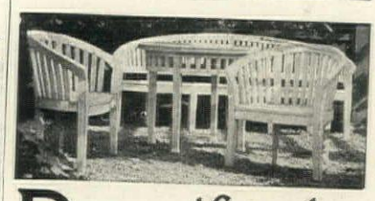

Beautify the Garden

AN English bench in an obscure corner, a comfortable chair in a picturesque spot, or an old-fashioned settee with chairs and table invitingly set for tea or cards, go far to make the garden what it really should be—a beautiful spot to enjoy—a place of rest and quiet.

Our garden furniture is unique in design and workmanship. It is thoroughly well built and can be made up to harmonize with stone or shingled houses.

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Full of Garden Truths—sound advice that will enable you to plan your home grounds intelligently. Each plant is described with full respect to its best uses. It answers the many questions that the layman naturally asks, such as adaptability to soil, wet or dry places, sun or shade, and many other points too numerous to mention here.

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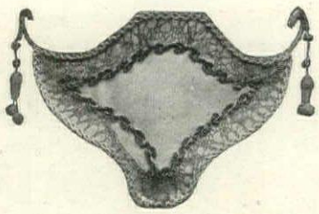

With its gay tassels and unique outline, this rose-colored shield would find a suitable place in any bedroom. $2.50

The Telling Touch of Shades and Shields

(*Continued from page 72*)

panels it dwarfs everything else. In fact, it is a really unusual occurrence when a dining-room is not ruined by an ill-proportioned and ill-chosen lighting-fixture. This seems to be the commonest failing in house decoration. And it is so easily remedied. The shade itself has only to be replaced by a flat empire shade of a soft, neutral-toned silk with a plain fringe. There are many more original and pleasing variations than this—but this is safe and proper.

Even a large wicker shade can be used for such a purpose in a summer house. The ordinary lining may be replaced by a vari-colored silk one combining rose, green, blue and any yellow or orange on a black background. The colors are very rich and clear, and the effect when lighted is novel, but not grotesque. The shade is inexpensive and durable.

If a shade is of brilliant hue, it must be smaller than of neutral tone. It is always well to keep to bright colors—in small shades, not in large ones.

Bedroom Shades

In a bedroom, have the dresser and bedside light shades match. It creates a feeling of unity and restfulness so essential in a bedroom. Put six-sided rose shades on the candlesticks, and a larger one, but of the same proportions, on the bedside lamp. If side wall fixtures are used, put oblong shields on them. A soft rose is preferable to a strong, else they will be too strongly silhouetted when used against the wall. Amber, yellow and rose in combination may be worked into enchanting shades. They give one the same exquisite feeling of color subtleties one gets in a tea-rose.

A Color Test

As a test for such elusive color combinations hold up two bits of silk in the spot where the shade or shield is to go. We can soon feel whether the colors are right. Very often in a lavender or a mulberry room the question of color for shades is difficult. With either of these dull gold will be successful and the color of the room may be repeated in the guimpe and trimming. One must feel that the shades are tied to the room by a mutual color—if merely brought out in the trimming.

A black and white Adam shade would lend contrast in a Colonial room. $2.50

Setting the Shade

Quite apart from the questions of shape, size, material or decoration is the matter of placing the shade so it will not fail to serve its right purpose. Shades give color spots to rooms, as was observed, they can tone down or enliven the general air of a room both when lit and unlit, but if they are to serve an avowedly practical end, nothing should stand in the way of attaining it. Thus, if a lamp is to be used for reading, see that the shade is so set that sufficient light be thrown in the right place. Good decoration presupposes common sense and a pair of eyes is more valuable than all the shades in the world, no matter how decorative they may be.

In dull blue and old rose, this little Chinaman is exquisitely painted on ivory silk. $4

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It gives renewed life to starved vegetation.

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Offered—12265. 1 very fine hand-woven bedspread; brass pewter spoon mold; pewter swinging or ship lamp; small miniature pewter porringer; sewing bird.

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Offered—12233. Two Sheffield table spoons with shell handles, three antique thread lace black veils, 42" square; flowered white silk shawl, old-fashioned white lace hand worked collars; cream-color silk veil, hand worked, 25" long; lot of Godey colored fashion plates; white tufted bed spread; Silhouettes; small antique portarit frames; wooden salt cellar; small bead bag; antique ironing stand; Lowestoft chocolate cups; Lowestoft tea caddy; blue cup plates; pair of genuine Sheffield toasters; old green glass wine glasses.

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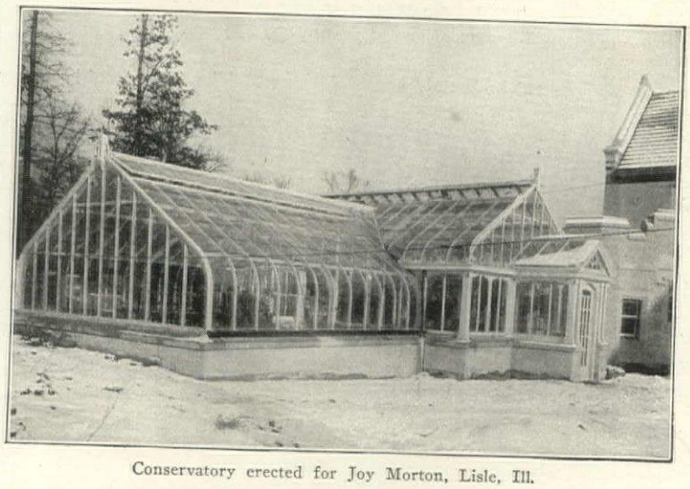

Conservatory erected for Joy Morton, Lisle, Ill.

Preparedness

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How much nicer it would be if you could have your garden all year round. The greenhouse is the thing that put the "den" in garden as it is the "den" to which you retreat during the cold weather.

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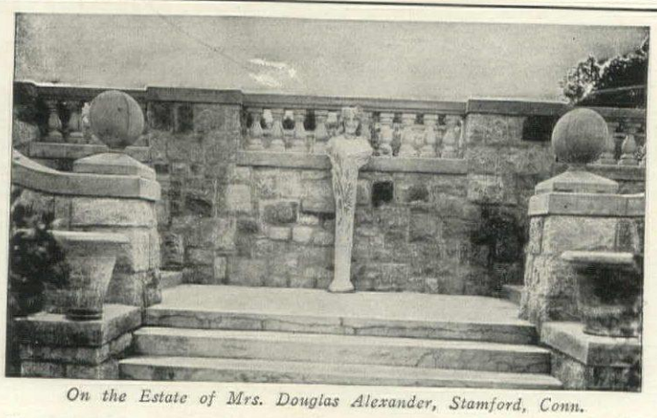

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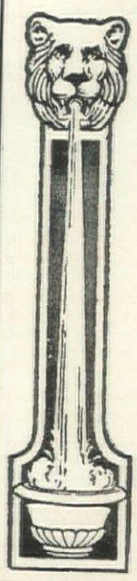
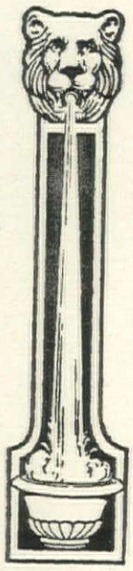


FROM the commonplace to the interesting is after all but a short step. The ordinary garden can be given charm and grace often by the addition of a bit of statuary, a sundial or a bench. The photograph above owes much of its attraction to the statuary and simple floral vases furnished by us. Study the possibilities of your garden or estate. Our catalogue illustrating many of our models executed in Pompeian Stone for use outdoors or in the hall or conservatory will provide valuable suggestions.

To those desiring marble ornaments, we offer special facilities, insuring reasonable prices and prompt service.



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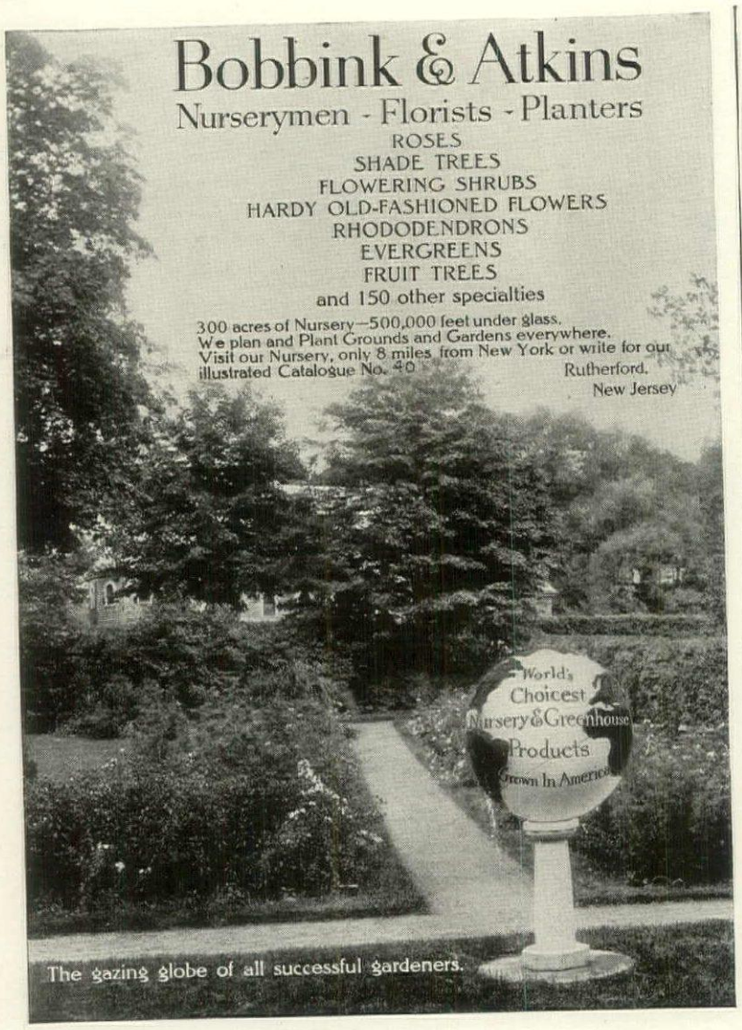

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Whoever first beholds this lovely Vine stands fascinated by its Brilliancy and Grace,

ITS LIFE AND BEAUTY

To begin, a small black seed: Sow NOW in the house; by April strong plants to be set out after Frosts are over. 15 to 20 ft. high during the summer till fall.

FOLIAGE—Glossy bright green, fernlike, enchanting.

FLOWERS—In rich masses like miniature Morning Glories.

COLOR — A dazzling, fiery, cardinal scarlet.

For rustic posts, arbors, old trees, a dress of flaming gorgeousness.

COST small, results GREAT.

5 seeds .....10 cents
10 seeds .....15 cents
20 seeds .....25 cents

DO YOU LOVE YOUR GARDEN?

Do not deprive it of this "Beauty's" crown.

Order early. This seed is always scarce as it forms few seed pods. Other attractive Flowers are described in our 1916 Garden Book. Send for it. A postal brings it to you.

H. H. BERGER & COMPANY

70 Warren Street New York

(Established 1877)

Starting the Garden Indoors

(*Continued from page* 19)

the moisture content of the air up to normal. There are but two rules you need to keep in mind about ventilation: the more fresh air the better as long as the plants do not get too cold; avoid direct draughts on the plants and sudden changes of temperature.

Soil Requirements

The soil in which the seeds are started should be loose and gritty enough to let any surplus water that is in it pass through readily, so that it never gets wet. It should be light and "spongy" enough to retain all the water possible without becoming wet; and it should be so light and friable that the little seedlings, once they have sprouted, can push up through it readily.

When to Sow

"Time" is a double barrelled item; it refers both to when the seeds should be sown, and whether you will be able to take care of them properly or not. To do the latter will not take a great deal of time daily, but it must be given every day; regularity is of the greatest importance. In regard to the former, or when to sow the various seeds, grouping may be as follows: February 15th—March 15th: beets, broccoli, Brussels sprouts, cabbage, cauliflower, celery, lettuce, and onions. March 1st—April 1st: corn, cucumbers, egg-plant, melons, okra, pepper, squash and tomato (corn and the vine crops are usually started in individual paper pots or in dirt bands); of flowers, the hardier or earlier things such as pansies, daisies, asters, marigolds, zinnias, and early flowering perennials which are wanted to flower the first season can be started with the earlier vegetables, and the tenderer things such as begonias, cannas (started from seed), salvias, cosmos, coleus and so forth, started later with the later vegetables.

Use only the best seed which you can possibly procure; a single small packet will be enough for most of the things which you want to start, and will furnish all the plants required. Do not, therefore, waste time with old seed of which you are a little uncertain, or by buying seed which may have been in stock for the last four years in some local grocery or hardware store.

The soil to be used is extremely important. If you have none available, the quickest way and probably the cheapest in the end will be to buy a bushel or so from some greenhouse. If you have to prepare your own, mix your richest and lightest garden soil, sifted leaf mould from the woods, and enough medium coarse sand so that the whole cannot be squeezed in the hands into a lump that will not fall apart when released. Old compost that has been in a hot-bed that is thoroughly spent and which is free from fungus or weed seeds makes good soil in which to plant. "Cocoanut fibre," or commercial humus mixed with garden soil will give a combination of the right kind. But do not plant until you do get your right soil, even if it involves several days' delay.

In addition to these soil ingredients get some sphagnum moss, the fluffy screenings from leaf mould, or excelsior (although the latter is not so good) to put in the bottom of your seed flats and pans to ensure perfect drainage. The soil should be supported by this strata of porous stuff so that the surplus water can immediately drain off. Get also a number of panes of glass sufficiently large so that one or two of them will cover a flat.

Having the various things which you will require ready, work can be begun at once. First, prepare your flats and seed pans by putting in a layer of drainage material and over this enough of the prepared sifted soil to come within ½" or so of the top after it is lightly firmed down and made perfectly level and smooth. Be careful to get the soil well packed in at the corners and the edges. Mark off the rows for the seeds 2" to 3" apart, according to their size and the space you have. These little drills should be very shallow, just enough to be perceptible. A pencil point is as good as anything to make them with, and a ruler will enable you to get the rows straight across the flat and parallel. Scatter the seeds thinly ½" to 1" apart, but just as even as you can get them. Don't put in the entire contents of a package just to use it up; if the plants are too thick they will be poor from the very start; and besides, if your first planting does not come up it is well to keep some in reserve.

Covering Young Plants

After the seeds are sown, press them into the soil very lightly with the edge of the ruler or something similar, before covering; they should not be pushed down into the soil, but merely pressed level with it. They should then be covered very lightly and the whole surface pressed down. The covering should not be much more than ⅛" for the larger vegetable seeds such as cabbage, cauliflower and beets, and 1/16" for lettuce, celery and small flower seeds while very fine flower seeds, such as begonias, should be barely pressed into the soil with shreds of leaf mould or soil moss put over them to shade them slightly from the light until they are up.

Celery and parsley seeds which are rather slow to mature will come up better if soaked for a day or two in luke warm water before planting. Hard shelled seeds, such as some of the sweet peas and cannas, are better if they are slightly notched with a knife or file before planting.

Care of Flats

The soil should be fairly moist before the seed is sown. After sowing water lightly with a fine spray, being careful not to pack the soil or wash it away. It is better still partly to immerse the newly planted flat or seed pan in a sink or tub and let it soak up water until the surface begins to get moist. This will thoroughly saturate the soil without permitting it to run off and without getting it wet about the seeds. The boxes will go for a long time thereafter without watering.

The boxes of sand should then be covered with the glass, leaving a small crack at the end of each to allow the air to circulate. The purpose of this is to confine the moisture evaporating from the soil so that the surface will not quickly dry out. The boxes should then be put away to germinate, and if possible, given bottom heat as already described.

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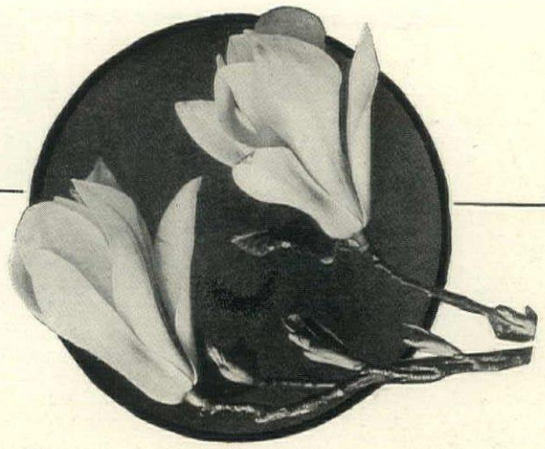

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We are especially proud of this year's stock of hardy, verdant magnolia trees, and offer them to readers of House & Garden with a feeling of confidence that they will uphold the name we have established through years of careful and successful growing.

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Thirty pages are devoted to our Plant and Shrub Department; this includes Roses, Perennial Plants, Shrubs, Vines, Hedge Plants, Evergreens, Fruits.

Twenty-four pages we devote to Fertilizers, Insecticides, Spraying Implements, Lawn Mowers, Sundries, etc.

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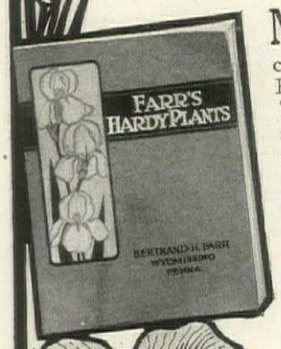

MY COLLECTION OF IRISES exhibited at San Francisco received the highest award—the Panama-Pacific Exposition Gold Medal. The collection embraces the cream of the standard varieties, the finest European novelties, and my own seedlings raised here at Wyomissing pronounced by critics to be of distinct and rarest beauty. You can have a display of equal beauty in your own garden, if you make your selection from my catalogue, which describes hundreds of kinds.

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I offer a carefully selected list of desirable Roses, especially adapted for outdoor culture, including the best of the novelties, Hybrid Perpetuals, Hybrid Teas, Wichuraianas, Ramblers, Baby Ramblers, all in two-year-old field grown plants.

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(edition of 1915-16) accurately describes the Irises, Roses, the most complete list of Peonies in existence, Hardy Asters, Phlox, Anemones, Delphiniums, many other perennials, and the finer shrubs, especially Lemoine's new Double and Single Lilacs, Philadelphus and Deutzias—in fact, the best herbaceous perennials and shrubs for general planting. If you do not have a copy of the 1915-16 book write for it today.

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Do You Want A Dog?

There is no companion and protector like a faithful and good-tempered dog. Glance through The Dog Show in this number. The very dog you wish may be there. If not, write us, stating your preference as to breed, the approximate amount you wish to pay and we will put you in touch with just the dog you desire. We recommend trustworthy animals of many breeds.

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Underground

Garbage Receiver

The Sanitary Way to Keep Garbage

It is buried in the ground close to the kitchen. Only top and cover is exposed. is convenient but never unsightly. It is water tight—snow and frost proof—emits no foul odors and keeps away flies, mice, dogs and cats. Always closed, can easily lifts out for emptying. Dumping door opens with foot lever, closes itself.

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Protects the House and Grounds

It prevents your house, lawn, walk, flowers and shrubs from being littered up and ruined with coal dust and stray lumps. A glass door serves as a window, when coal is not being received. It locks from inside and is absolutely burglar proof. Can be put in already built home or built into a new one.

Write for Catalog of These Two Home Necessities

These two Majestic specialties meet the present day demand for sanitation and cleanliness in the home. Send for the catalog and get the whole Majestic story. Ask your dealer to show you Majestic Specialties.

The Majestic Company, 603 Erie St., Huntington, Ind.

Manufacturers of Coal Chutes, Garbage Receivers, Milk and Package Receivers, all-metal Basement Windows, Rubbish Burners, Street and Park Refuse Cans, Metal Plant Boxes, Pipe and Pipeless Warm Air Furnaces, Hose Reels, etc.

Collecting Italian Maiolica

(Continued from page 32)

bino, etc., were taken there for the luster embellishment.

In Urbino the manufacture of maiolica reached its culminating point in 1540, in which year Orazio Fontana, Urbino's greatest maiolica artist, entered the service of the Duke. Passeri states that Orazio Fontana had no equal in the execution of his paintings for maiolica, the distribution of his colors, and in the calculation of the effect of the fire upon them in the production of his wares. From 1580 Urbino Maiolica declined.

There are exceptionally fine examples of early Italian maiolica in the Metropolitan Museum of Art, New York, and in other public and private collections in America that the collector may study to advantage. While the pieces of supreme importance, like the canvases of the old masters, are not to be had for a song, still "finds" are possible, and even later pieces of maiolica are beautiful and fully worth while. Such pieces, too, with the interesting history of the earlier objects that inspired them, should appeal to the collector. Perhaps if Italian maiolica were more studied and understood in this country it would be more popular with collectors, but just because so few of them are versed in its evolution the advantage accrues to the collector who is wide-awake enough to look about him in time. In passing it should be noted that there is much—one may well say quantities—of modern maiolica to be found in the shops. Much of this is very beautiful, but the collector will soon have no trouble in distinguishing it from the old, even when the modern happens to reproduce the forms and designs of the early pieces.

Answers to Inquiries

Readers of House & Garden who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collector's Department, House & Garden, 440 Fourth Avenue, New York, N. Y.

J. B. W.—An 1864 Confederate note is not rare, and can be bought for 1 cent. The 1838 $1.25 note is also not uncommon and also exists in quantities. Its value averages from 5 cents to 10 cents. A card case such as you describe of turquoise shell inlaid with mother of pearl if in perfect condition would only have a value of from $2 to $5, as there is no demand for articles of this kind. except as a relic or curio.

A. D. M.—The story that explains the Willow pattern used on old English china is as follows:

In this design a castle is shown on a hill surrounded by beautiful gardens and nearby a tower is seen, severe in outline and suggesting a tomb.

In the castle is supposed to have lived an old man of great wealth and power and his daughter, and in an adjoining castle the daughter's lover lived. He acted as secretary to the lord of the estate, and when not serving him devoted his attention to the daughter in ardent lovemaking when her father was asleep.

Their meeting place was a grotto in the garden and all went happily until a mischiefmaker told the old father of the lovers' rendezvous. He then surprised them at one of their meetings, and took his daughter and locked her in the tower a prisoner.

Her lover undaunted by this succeeded in sending a note planning her escape to his sweetheart in the tower which she drew up on a silken cord, and likewise a silken ladder was sent her in this way by which means in the dead of night she escaped from her prison. The lovers then went to the foot of the hill where an old woman aided them in their escape. They soon sailed out in a small boat down the river until they came to a beautiful garden, and here they landed and built a cot and lived happily for many years.

But the irate father after persistent search found out where the lovers had gone and pursued them. When he came upon the little house undiscovered he set it afire, and in the fire the lovers perished. From the ashes, however, two beautiful white doves escaped symbolizing the purity and consistency of their affection. The old man then disappeared.

This is the myth as it is told in the poem entitled "The History of the Willow Pattern," by A. N. Burgess, publisher unknown, and is no doubt the rhyme which you referred to in your letter.

Hobson and other experts on Chinese porcelain and old English china, however, claim that the willow pattern as shown in the old Staffordshire wares was simply the English adaptation of well-known Chinese decorative motifs—the willow tree signifying long life, and the landscape and river being also extensively used as significant Chinese decoration.

E. H. D.—An exhaustive search through Brayley's "Complete History of the Boston Fire Department, from 1630-1889," in which the names of all its members appear, shows no reference to B. Burke.

The number on the bucket, No. 1 is the number of the engine, and it was also required that the first letter of the first name should appear with the surname of the fireman. No doubt B. Burke was a member of a volunteer fire company, in some other New England city or town such as Salem, and that you have been misinformed.

Should you still wish further information, we would suggest that you write to the Bostonian Society, Boston, Mass., or the Massachusetts Historical Society, Boston, Mass., where there may be data in which the name of B. Burke may appear.

We cannot tell whether your table is a duplicate of the table said to be at the Hermitage near Nashville without seeing it, but would suggest that you send a photograph to the Hermitage for comparison. As the table you describe is evidently an extension table, it was probably made about 1810, when tables of this type were quite common.

You Can Enjoy Beautiful Roses

In your garden, upon your lawn, or screening the fence and gracing the pergola, roses give the distinctive touch of refinement. You will find among our 400 varieties a rose for every need and for every climate. For more than half a century, we have been "doing one thing well." C. & J. Roses are all so carefully grown that they are **guaranteed to grow and bloom.**

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Our specialists have prepared a rose lover's manual, "How to Grow Roses," Edition de luxe, 14 full page plates in natural colors, 26 other beautiful illustrations, handsomely bound. Tells just how to select, plant and grow superior roses. Gives "Rose Lover's Calendar of Operations." A pleased reader says, "Somehow I felt as if the people who compiled it really cared for roses." Price, $1.00, but you may deduct $1.00 from the first order of $5 or more from our 1916 Guide. Send to-day for "How to Grow Roses" and **free** Guide.

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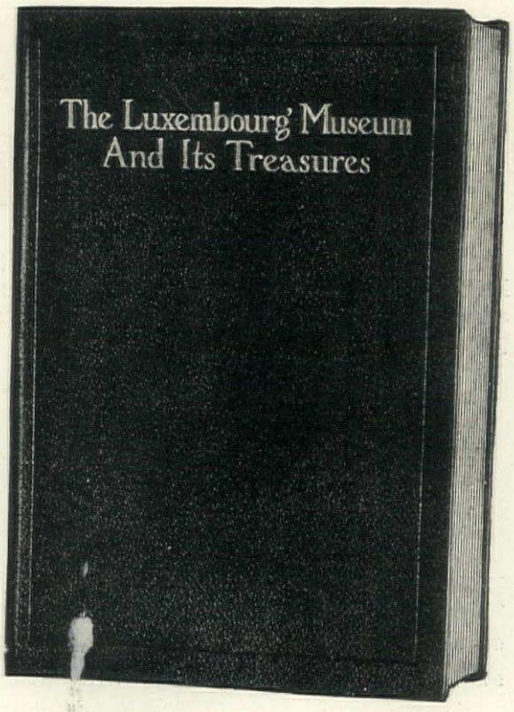

Written Under the Shadow of the War

This is not a work compiled second-handed, but every illustration and every description was procured in Paris by Mr. Borgmeyer during the summer before the outbreak of the war. In fact, through his enthusiasm for his work, the author found himself shut up in Paris in that memorable month of August when the Germans made their onslaught upon the Greatest Capital of Art the world has ever known.

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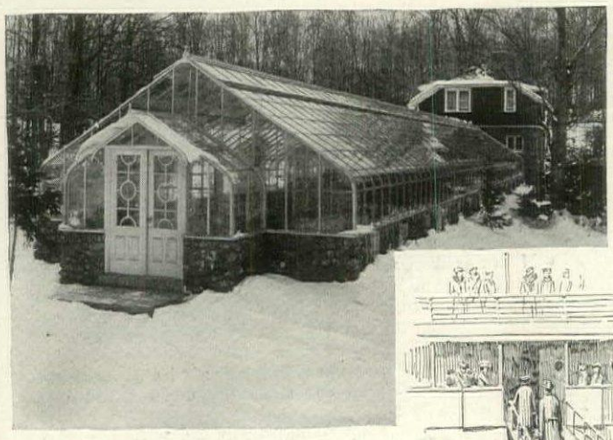

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The most remarkable qualities of a U-Bar greenhouse, are its marvelous lightness and the airy, bubble-like sense of grace and beauty, due to its unique construction.

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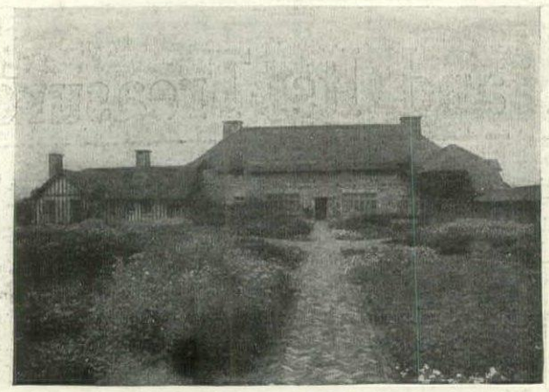

A House and Garden by H. T. Lindeberg

Another example of the type of distinctive home which it is a delight to read about and of which numerous examples find their way, in the course of a year, into the pages of

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Your All-Year Garden

(*Continued from page* 50)

ditions, let it be that of temperature. Better a small, slow grown, stocky plant in good health, than a rapid growing one which is weak or sickly.

When your little plants are ready for handing over into large quarters, don't delay the operation. The time for doing it, in the case of seedlings, is as soon as the second or third true leaf appears; with cuttings, when the newly formed roots are ¼" to ½" long; with bulbs, as soon as they have started 1" or so, when you are satisfied that they are capable of making strong, vigorous plants. The soil for all may come out of the same pile.

Good garden soil with which has been mixed about an equal quantity of compost from an old hotbed will make an excellent combination for general purposes. There are, of course, some plants which have individual preferences—geraniums, for instance, prefer a rather heavy, compact soil, while begonias prefer a lighter one—but these are differences which the gardener who grows a small number of plants may well leave until he has met the more important details.

Vegetable plants, if many are wanted, are usually transplanted into flats. The earlier things such as cabbage, beets, lettuce, cauliflower, etc., can be transplanted directly from these, while tomatoes, peppers and such things are better if transplanted again from the flats into individual pots. If you want but a dozen or so plants of each, pots may well be used for them. For seedlings and cuttings pots are the best to use at first. If put into the large pots first they will not do so well, besides taking up a great deal more space than they require. In potting off, see that the little plants are handled as gently as possible and that they are not out of the soil longer than can be helped. Have soil, pots and everything else ready before they are removed from where they have been growing. Any weak or sickly ones should be ruthlessly discarded; the chances are that they will prove worthless in the end after causing you much extra trouble and loss of time. Avoid watering and also hot sun for several days after potting up until growth has been renewed. Some of the bulbs will require 3-inch or 4-inch pots. It is well to put a little manure in the bottom of each; it should be dry and spongy and will then serve to help the drainage as well as to be fertilizer. A piece of broken flower pot, hard coal cinders, or something of that kind should be placed in the pot bottom, before the soil is put in. Be careful that the drainage hole is not plugged up.

In the Frames

In case one has no greenhouse, the work such as that described above will have to be performed in the hotbed. Early started plants of lettuce, beets and, if you have room, cauliflower, can be set out in the frames now, or extra early melons and radishes. Carrots in alternate rows in the frame will also be ready long before any sown outdoors.

From the greenhouse or house remove the transplanted flats of vegetables, cabbage, lettuce, etc., as soon as there is no danger of their being frosted with the sash on the frames. In the spring, leave the sash off the middle of the day and, as soo as the milder nights come, at nigh The early things have to take son chances with light frosts after th are set out, but they will con through if they have been proper hardened first.

Until you get enough bright, h weather to dry the ground off quick and to keep the plants growing ra idly, water only in the morning. A the plants require more moistur watering once a day will be none to much, and where this seems to insufficient, water at night instead in the morning as less is then lo through evaporation.

Work with Trees and Shrubs

Outside of the activities describe above, the most important work is finish up what pruning and sprayin may remain to be done before th sap starts in the trees. After tha it is not safe to use the winter dormant sprays which are the mo effectual for combating such a thin as the San José scale, for they a much stronger than the summer sol tions. This is a good time also, scrape old fruit trees. If you ha no regular tree scraper an ordina hand weeder with a sharp blade w do the work. This scraping is to r move the old, dead bark which a safe harbor for insects and di ease spores. A neat whitewashi afterwards will finish the process sterilization. If you object to th conspicuousness of the whiteness, little brown coloring matter can added without injury. All stumps limbs that have been pruned over inch or so in diameter should painted. Be sure, also, to saw eve branch close up to the trunk or lim from which it is growing. A stu will always mean a weak spot an probably a wound and decay lat on.

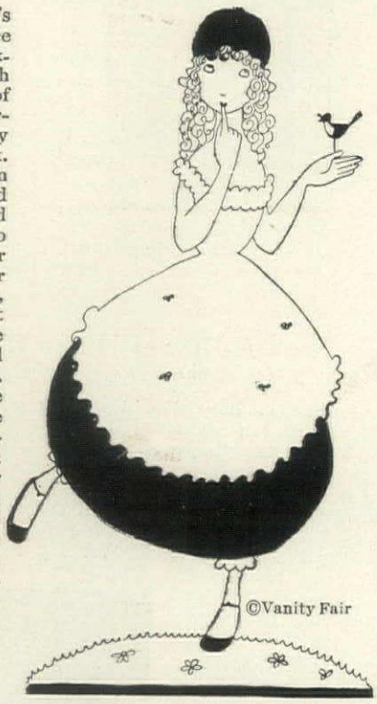
As to Fertilizers

The success of your garden d pends largely upon the manure an fertilizers you make use of. Th fact that you may have put on a last year and gotten good resul does not let you off from furnishin a good supply this year. Get as muc manure as you can; if enough to ma a layer 3" thick over all you garden, so much the better. If yo cannot get enough to go all aroun spread it out and make it go as fa as it will, supplementing it with high-grade fertilizer. Potash will very scarce and exceedingly hig priced this year. Scrape and sav every bit of wood ashes you can ge especially unleached ones from ha wood. In addition to the potash th contain, these also have considerab lime, and their physical action the soil is always beneficial. Nitra of soda, even at the high price which it is selling this spring, w pay well if used with good judgme Only a very little should be used a time, especially for top dressin for what the plant cannot take within a short time after it has be applied is very largely wasted. By a means do not make the mistake deciding that because prices ha gone up you must use a lower price brand this year. If you must c down the expense, get the high priced kind and use less of it.

What Muriel Learned —for $2

How a Little Bird Told Her 1,000 Secrets

MURIEL is a *this* year's débutante. You can see that for yourself by looking at the clever sketch which our artist has drawn of her. Muriel's eyes are measurably wide open. She can usually find her way home in the dark. She knows precisely who's who in New York, also what's what, and approximately when's when, and usually how's how. She needs no Baedeker, or pocket compass, or tufted homing pigeon to show her the way to the opera, to Sherry's, to the best music, the prettiest frocks, the newest motors, the most amusing costume balls, and even the most sinister cabarets. New York is her oyster. She always carries an oyster knife ready to open it. The entertaining side of New York life is an open book to her. Observe her sunny smile, her wayward curls, her bold, bright eyes. The red wheels of the hansoms on Fifth Avenue are not more bright than are her carmine lips. The gleaming façade of St. Patrick's Cathedral is not more white than is her pretty, powdered nose. Muriel is, in short, a self-starter—an indubitable eight-cylinder girl.



LITTLE MURIEL, THE DÉBUTANTE, AND HER HIGHLY-TRAINED BIRD

Ten of the 1,000 Secrets

1 How long—to a second—a girl can keep a young man waiting for a luncheon engagement without infuriating him to the point of chucking her.

2 Why Cézanne and Arthur B. Davies have helped to revolutionize modern painting.

3 How many quarts of champagne 400 men will drink at a fancy dress dance at Sherry's.

4 How to enter an opera box without embarrassment, and leave it without stumbling.

5 Why the growing vogue of futurist music has been built up on so-called dissonances.

6 How, at a Broadway cabaret, to tell a lady from a chorus girl.

7 What scrapes the Freudian theory of dreams can get a good girl into.

8 How to get into the Domino room at Bustanoby's, *after* three A. M.

9 How to work your way, underground, for the four blocks separating the Park Ave. Portal of the Belmont Hotel from the Manhattan Hotel's 43rd Street entrance.

10 What is being talked about today in the grandest, gloomiest, and most marble-and-gold society of America and England.

BUT, reader, perhaps you will ask: "Who *is* Muriel's little Bird?" Well, that's an easy one. The little bird is only a symbol—a symbol of knowledge, of wisdom, of omniscience. Its real name is Vanity Fair—a magazine that is forever on the wing, that flies everywhere, that unlocks every secret, answers every question, solves every dilemma, satisfies the needs of every yearning soul. It is published monthly at 25 cents a copy or $3 a year. It is a mirror of American life, original and picturesque; informal, personal, intimate, frivolous, unconventional, but with a point of view at once wholesome, stimulating and refreshing.

Take the cream of your favorite magazines of the theatre, sport, books and art. Add the sprightly qualities of such publications as The Sketch, The Tatler and La Vie Parisienne with something of Broadway and Fifth Avenue—all within beautiful color covers—and you have a general idea of Vanity Fair.

And, best of all, a very special introductory offer places this big, breezy journal of unalloyed joyousness on your reading table for the rest of 1916—nearly a full year—for only $2.

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e rest of 1916, beginning with the current
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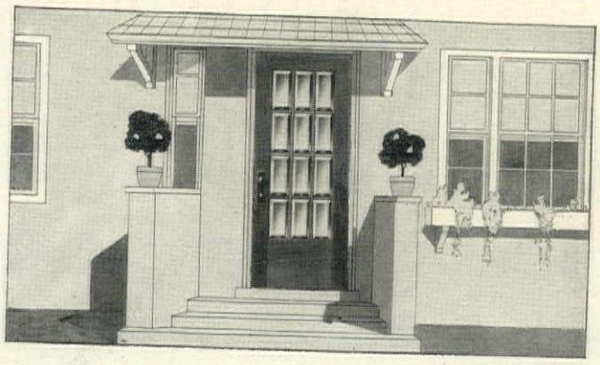

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YOU can overcome all the dissatisfaction, annoyance and unnecessary expense of poor doors in building your new home, or in remodeling your present home, simply by specifying

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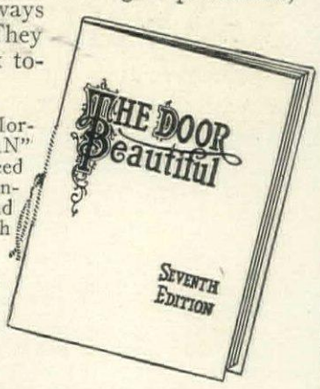
For beauty, distinctiveness, thorough construction and economy Morgan Doors have no equal. The big variety in which Morgan Doors are made—conforming to every architectural style—the wide range of choice veneers from close, delicate grains to bold, dashing grains, meet all tastes and all requirements, whether for a modest home or mansion.

The *All White Pine Core*, the foundation upon which Morgan supremacy rests, is an *exclusive Morgan feature*. This core, together with improved methods of manufacture, prevents the peeling of the veneer, and gives a door that does not shrink or swell with weather changes. Once hung, Morgan doors give permanent, perfect service. They always open and close freely. They don't rattle today and stick tomorrow.

For your protection every Morgan Door is stamped "MORGAN" on the top rail—and is guaranteed perfect in material and workmanship. Be sure your architect and contractor specify and furnish only Morgan Doors.



Send now for our handsome free booklet, "The Door Beautiful." It is full of valuable suggestions for exteriors and interiors and contains important door facts which every home-builder should know.

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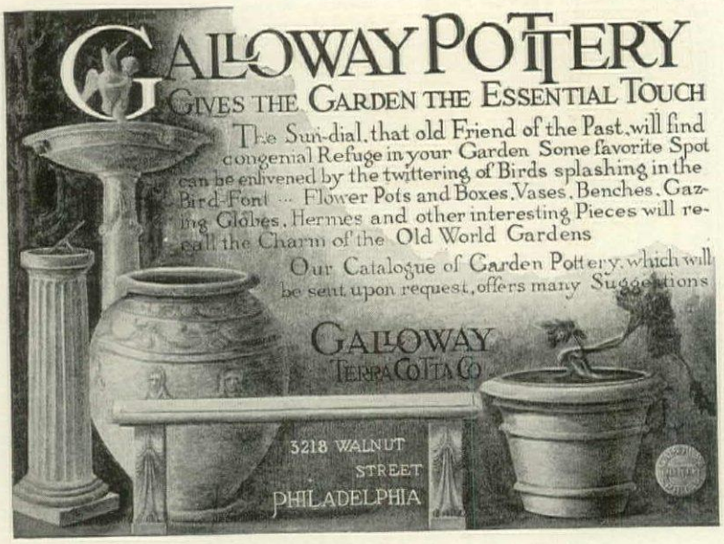

IF you are planning to build a home you will find it to your advantage to read this booklet before you decide on the material you are going to use. It is beautifully illustrated, full of valuable suggestions, and gives a short, concise statement of the merits of

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Three centuries of building in America have proved that no other wood so successfully withstands exposure to the weather as White Pine. And it is more than simply durable; it holds its place perfectly for more than a lifetime, without warping or checking or opening at the joints. This long and satisfactory service makes it the most economical wood for home-building.

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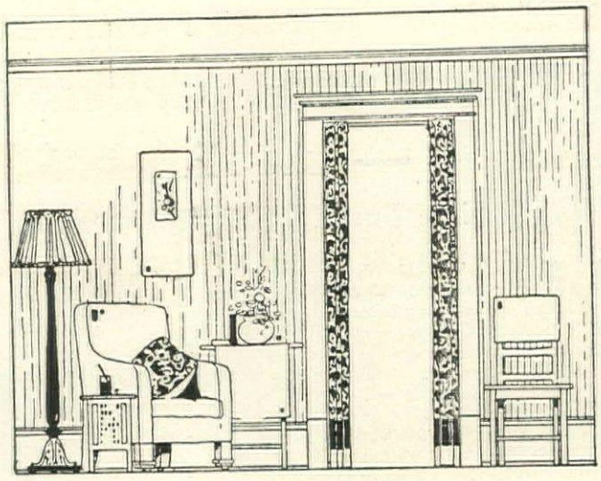
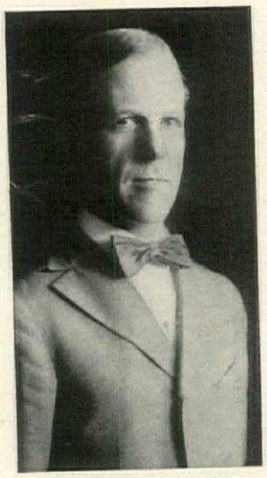


A grouping from "Good Taste in Home Furnishing"

A Row of House & Garden Books

Good Taste in Home Furnishing. By Maud Ann Sell and Henry Blackman Sell. John Lane Company.

After all, consistent good taste in the furnishing and decorating of the home is largely a matter of the personality of the individual. We say largely instead of principally, because the ability to choose and apply tastefully can be cultivated through intelligent study of good books dealing with the subject in a practical way. In the present volume we have just such a helpful ally, a book that should be in the possession of all who are going to furnish or who wish to improve on the furnishing they have already done. It is a practical, basic-principle guide to colors, furniture, draperies, and the like. The illustrations and decorations in line by Howard R. Weld are at once charming and instructive, visualizing the principles covered in the text and setting a new standard for work of this sort.



Walter Dyer, author of "Early American Craftsmen"

nothing of mere sentiment or the in it. "Boiled down" might justly used here as a descriptive phrase, all non-essential matter has b eliminated. It is a book of sta ments and cold facts, useful to beginner or the old-timer who wa information without the necessity wading throu many rambling pa to discover its hid place.

Wine, Water and S By G. K. Chester Methuen & Co., Lt

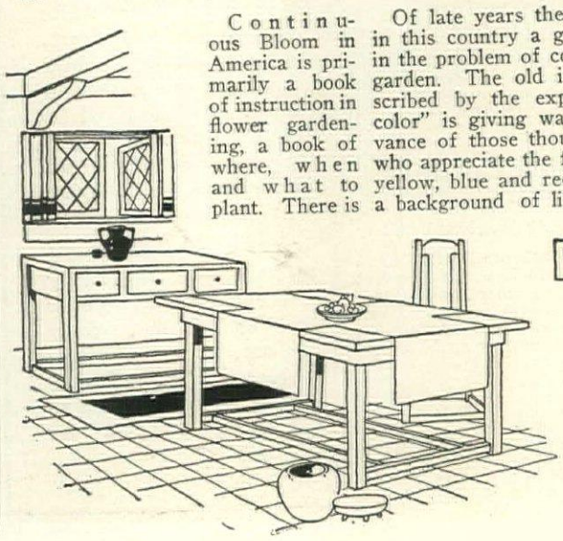
Being the com tion of that tril of which the o two volumes w "Eat and Grow Th and "Drink and Sober"—or a coun irritant, however may take it. Th rollicking balla culled from "The ing Inn," are adm ably presented i pocket size, which be carried about be produced on s occasions as dem virile protest aga The Somewhatnes the All; Cremation, the Anti-Toba Crusade, Vegetarianism and o world movements against Orthod

Continuous Bloom in America. By Louise Shelton. Charles Scribner's Sons. $2.00 net.

Continuous Bloom in America is primarily a book of instruction in flower gardening, a book of where, when and what to plant. There is

The Well-Considered Garden. By Francis King. Charles Scribner's S

Of late years there has develo in this country a gratifying inte in the problem of color in the flo garden. The old idea so aptly scribed by the expression "riot color" is giving way before the vance of those thoughtful garde who appreciate the fact that mag yellow, blue and red, massed ag a background of lilacs or rising milk-dling r from a der of ple iri is not ticultura



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Free delivery everywhere in the U. S. at prices that will surprise you.

We assist in planning grounds. Our experience at your service free.

Our catalog will help in creating attractive surroundings whether yours is a city lot or an estate.

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START your lawn care *right* this season. Have the Ideal ready for the very first cutting.

The Ideal Power Lawn Mower meets every turf trimming requirement—insures a consistently beautiful sward. It eliminates the nuisance of a horse drawn contrivance on your lawn, or the expense of a squad of hand propelled machines. Gives *double* the care more *efficiently* and more *economically.*

The 1916 Ideal offers new refinements and improvements—simple, reliable clutch, automatic throttle control, gearless differential. It stands unsurpassed in the field of lawn mowing machines.

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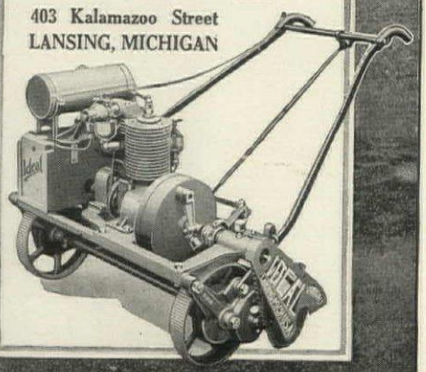
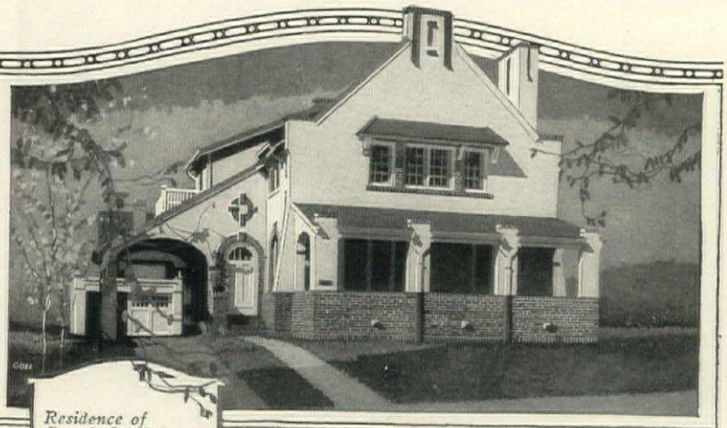


Ideal Junior Power Lawn Mower $225



Residence of Dr. A. L. Kennedy, Denver, Colorado. Biscoe & Hewitt, Architects.

A HOUSE IN PERFECT HARMONY WITH ITS NATURAL SURROUNDINGS

THAT can be said of practically any white concrete house. It fits its environment—and at the same time has a distinctive and individual appearance. Houses made with MEDUSA WATERPROOFED WHITE PORTLAND CEMENT keep their good appearance permanently. They remain a rich, stainless white. The waterproofing keeps out the rain and snow and prevents discoloration—without affecting the strength, durability and hardening of the concrete in any way. It keeps the walls dry—makes the houses damp-proof.

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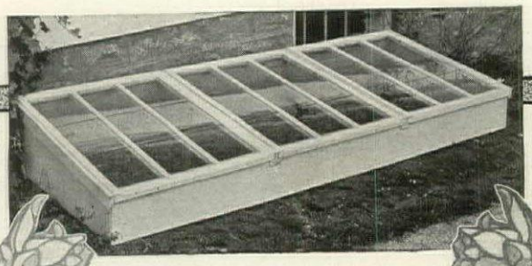

The Sure Way To Surely Have An Early Garden

THE most troublesome trouble with gardens, just as it used to be with Automobiles, is in getting them started.

Dame Spring has such an exasperating way of luring us on with warmish days full of hope; and then playing us with some of the most exasperating varieties of weather, that just knocks gardening progress galley-west.

So to have that coveted early garden, we must get the running jump on Spring, by starting our seeds, and growing good husky, stocky plants in cold frames.

Happily for you, we have at least six different sizes of frames to fit your needs, as well as your pocketbook.

For example, there are the tote-about sizes. You can buy ten of them for so little as $6.56.

Five Melor Frames cost $4.62.

Or a two sash Junior Frame 68" long by 38½" wide for $8.40.

Then if you want the big frames with their sash 3 x 6 feet, we can sell you any length.

Don't put off ordering. Every day's extra start now means several days ahead, later on.

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WE offer and fully describe in our Garden Book this season four hundred and forty-seven of the choicest New and Standard varieties, which include all types and colors of this favorite Fall flower, every one having been carefully tested and found desirable. If you have never grown Dahlias you should begin by getting a free copy of

Dreer's Garden Book for 1916

Write for it to-day, and please mention this magazine.

Pæony-Flowered Dahlia

HENRY A DREER, *Dahlia Specialist* 714-716 Chestnut St. Philadelphia, Pa.

A Row of House & Garden Books

(*Continued from page 82*)

Color as well as form is coming into its own, and no one can read Mrs. King's book without feeling that here indeed is something to ponder over.

The "Well-Considered Garden" is primarily a book of color harmony. Therein lies its chief value to the flower gardener, and its inspiration, too. For it is inspirational—there is no denying that. Without didacticism, and yet instructively, the author gives us the impulse to make our gardens the color harmonies they should be. "I have," she says, "a new profession to propose, a profession of specialists; it should be called that of the garden colorist. . . . The garden colorist shall be qualified to plant beautifully, according to color, the best-planned gardens of our best designers. It shall be his duty, first, to possess a true color instinct; second, to have had much experience in the growing of flowers, notably in the growing of varieties in form and color; third, so to make his planting plans that there shall be successive pictures of loveliness melting into each other with successive months; and last, he must pay, if possible, a weekly visit to his gardens, for no eye but his discerning one will see in them the evil and the good."

So Mrs. King shows how we may all become garden colorists to the best of our abilities. She gives us many of the planting schemes she has worked out in her long experience; she tells of garden accessories, garden expedients, garden books and garden clubs. Her book is much more than an introduction to the subject of color in the garden; it is a reference work of merit and charm.

Poultry Husbandry. By Edward Brown. Longmans, Green & Co. $2.40.

When a book by Edward Brown is announced, poultry keepers all over the world are interested, for no greater authority lives. Although he writes as an English breeder, he is familiar with the poultry industry in almost every land, for he has visited nearly every country in Europe, as well as Canada and the United States. His large and practical knowledge has made it possible for him to produce a volume which covers every feature of poultry keeping, and with an accuracy of detail which should prove of no little value to amateur and professional alike. Both as a text-book in schools and a reference book in the home library, Poultry Husbandry should find high favor as a volume of authoritative information.

Early American Craftsmen. By Wa A. Dyer. The Century Co. $2.40.

The vogue of Americana is e increasing, because more and m the skill, artistry and honesty spirit of the early American cra men are becoming more appar That they must have been rema able men is a conviction forced u everybody. But hitherto, tho much has been written about t work, little attention has been p to their pers characters and sto

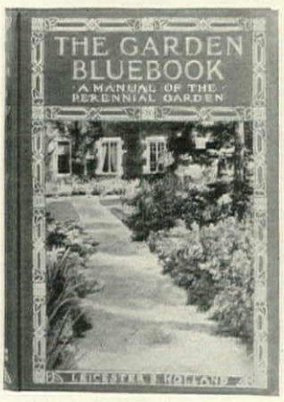
This need Dyer's book While conveying immense amount detailed informa about their work also tells about men themselves. E the names of som our most dis guished craftsmen scarcely known most America Duncan Phyfe, example, maker exquisite furnit who adapted and proved the Shera style; or Samuel Intire, master carp ter, who learned a itecture out of bo and built in Salem many delightf proportioned ho with interiors inc parably carved; or romantic Baron S gel, inventor of stoves, ironmas and creator of beautiful glassw who lived like a feudal lord in Pe sylvania, fell into a debtor's pri and ended his life as a bookkee These—with Paul Revere, silversm engraver and bell-founder—are a of the personalities in Mr. Dy book, which is also a very comp survey of their work.

Martha Foote Crow, author of "The American Country Girl"

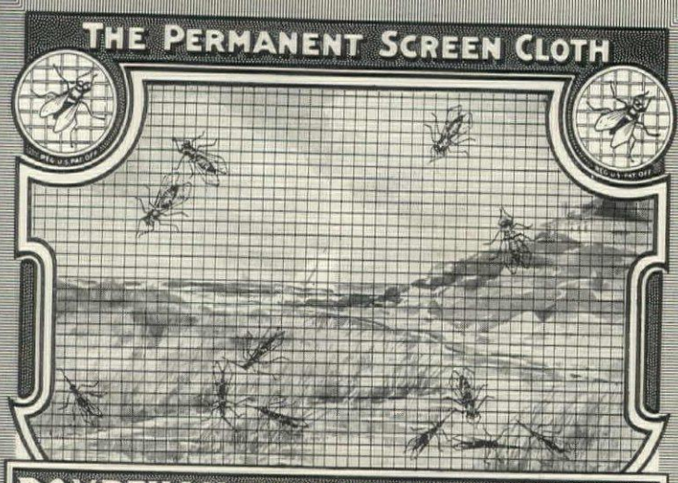
The American Country Girl. By Ma Foote Crow. Frederick A. Stokes $1.50 net.

In this book Mrs. Crow seeks show the opportunities which open for the country girl to m her own life and the lives of t about her more cheering, hel and optimistic. To get to the of the matter and learn, if poss the outlook upon life which the co try girl really holds, she has co sponded extensively with the girls farmsteads in many districts, out of the mass of material obtained has drawn conclusions are anything but gloomy.

The book is written avowedly the country girl herself, and as is inspiring and optimistic. The dent of sociology, too, and those are interested in any form of "back-to-the-la movement, will here considerable luminating read yet we cannot wonder whether composite picture sented of the cou girl is truly repre tative of the six lion and a half persons now livin the United States.



Garden fans will preciate "The G den Bluebook"



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Pompeiian Bronze Screen Cloth eclipses all other screening materials. It is absolutely rust proof; in fact, it is permanently proof against any and all climatic conditions. Once installed in your screens, it never needs painting or renewing, its bare, solid bronze wires successfully defying time's ravages. It is strong and does not sag or "belly" as do its copper substitutes. You can easily tell Pompeiian Bronze from all other screening materials, because we weave a **red string** into the selvage. So ask your dealer for Pompeiian Bronze, and identify it by the **red string.** Don't forget, a string that is red, not a wire or coated selvage.

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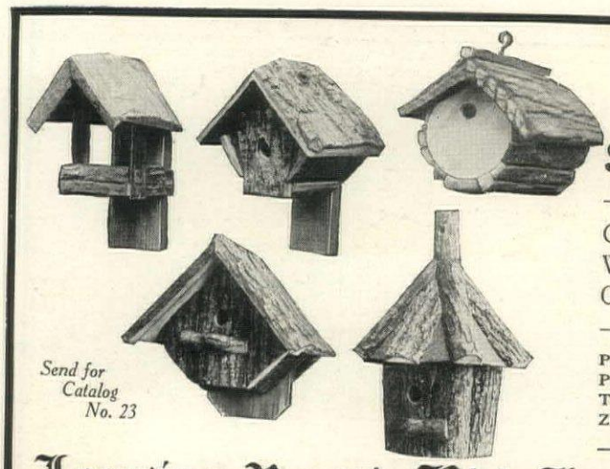

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LANSING CO., Lansing, Mich.

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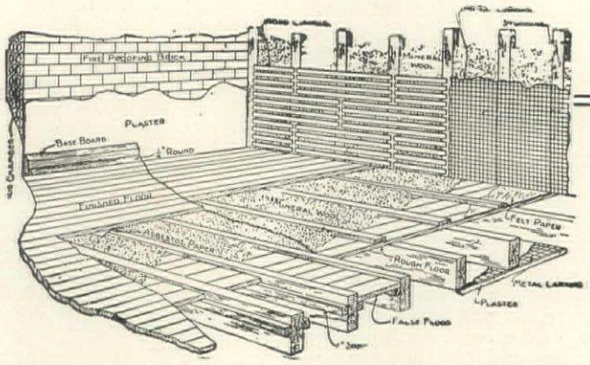
Are you desirous of increasing the variety of your stock? There are dozens of new breeds of fowl which perhaps you have never heard of. Write to our Poultry Yard, stating in detail all your needs and requirements. Perhaps we can help you and supply your wants. House & Garden keeps in touch with the best breeders and dealers

House & Garden, 440 Fourth Avenue, New York.



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FOR glistening cleanliness, inside and out, this sink is made of solid porcelain. Its 2-inch thickness assures strength and durability. Made in one piece, it has no dirt-collecting crevices or cracks. Mere rubbing with a damp cloth keeps it in spotless condition.

And what convenience! Dishes may be washed in one compartment and rinsed in the other. Several inches of water may be retained in either compartment—no separate receptacles are needed for vegetable washing.

This Swinging Nozzle supplies hot, cold or mixed water to either compartment. When moved towards the center the water is automatically shut off—no splashing when it is turned from one side to the other.

"MODERN PLUMBING," a 112-page book, describes various styles of Mott kitchen and pantry sinks at a wide range in price; also 26 model bathrooms with floor plans and hints on tiling and decoration. Sent for 4 cents postage.

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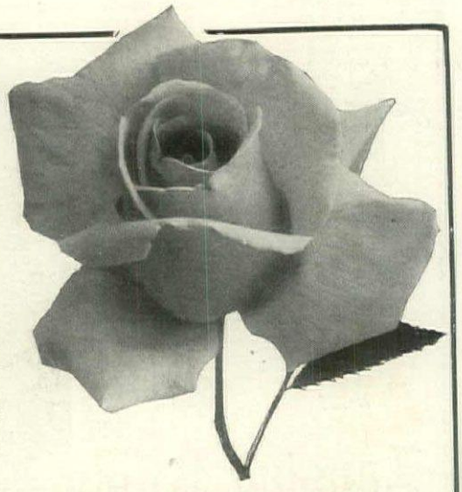
Dreer's Roses
For the Garden



STRONG, two-year-old, pot-grown Rose Plants that will give a full crop of flowers this season is one of our most important specialties. In our Garden Book for 1916 we offer and describe over two hundred of the choicest varieties, including the latest introductions of the world's most famous Hybridisers.

Special: The "Dreer Dozen" Hybrid-Tea Roses, a collection of high-grade sorts that always do well—for $5.00.

Or, send for a copy of the Garden Book free, and make your own selection.

Please mention this magazine.

HENRY A. DREER *Rose Specialists* 714-716 Chestnut St. Philadelphia, Pa.

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Serves more people in more ways than any Institution of its kind in the world.

Residence of Mrs G.P. Barton
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A Roof of Fire-proof Shingles

Every argument against short-lived, fire-inviting wooden shingles is an argument for

J-M Transite Asbestos Shingles

These shingles offer positive fire protection. They are more than fire-resistant—they are fire-proof and take the base rate of insurance. They never warp, curl or split but actually toughen with age, outlasting the building. Lighter and less expensive than tile or slate—cost little more than wooden shingles and their first cost is the only cost.

Supplied in a variety of shapes, colors and sizes to meet every artistic requirement. Easily laid by your carpenter, roofer or slater and backed by

J-M Roofing Responsibility

Through a system of roofing Registration which this company alone maintains, you can place your J-M Roofing permanently in the care of this organization, which accepts the responsibility for the satisfactory service of every J-M Roofing sold.

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J-M Asbestos Built-Up Roofing for flat roofs, J-M Asbestos Ready Roofing for sloping surfaces and J-M Regal, the best rubber-type roofing. Lay your roofing problems before us and we will help you solve them. Address your inquiry to the Roofing Service Dept. of the nearest J-M Branch.

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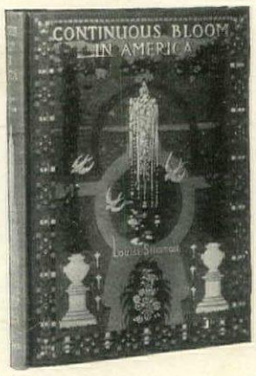
C. K. C., whose "Wine, Water and Song" makes a fine companion book to "Eat and Grow Thin"

A Row of House & Garden Books

(*Continued from page 84*)

Interior Decoration. Its Principles and Practice. By Frank Alvah Parsons. Doubleday, Page & Co. $3.00.

Far too many people, unfortunately, still regard interior decoration as an amiably innocuous and perhaps, femininely whimsical occupation, fit only for dabbling *dilettanti* and the idle. If anything, short of dynamite, can dispel this stupid mid-Victorian obsession and convince them that interior decoration is an art of the utmost practical utility, and that its practice is based upon logical and clearly defined principles, it will be a careful examination of the recent volume by the president of the New York School of Fine and Applied Arts.



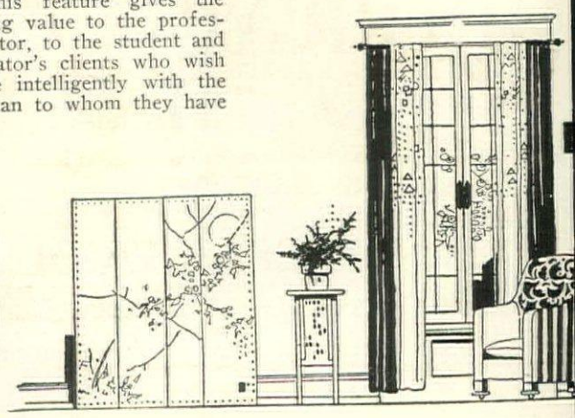
"Continuous Bloom in America" is useful for both the amateur and the experienced gardener

Mr. Parsons has not, it is most gratifying to note, given us one of the ephemeral faddish volumes on interiors that appear periodically in the bookshops, and nauseate the reader with their scented superfluities of "perfectly lovely" chintzes and "quite charming" taffetas or the like. It is in facts rather than in adjectives that Mr. Parsons deals, and from his facts and examples he deduces principles of permanent application. This feature gives the book a lasting value to the professional decorator, to the student and to the decorator's clients who wish to co-operate intelligently with the man or woman to whom they have entrusted a share in the making their home.

The Decoration and Furnishing of Apa ments. By B. Russell Herts. G. P. P nam's Sons. $3.00.

Ever since the fi cave dweller scratch rude drawings on t walls and roof of l primitive lair, inter decoration has been subject of deep int est to each succeedi generation. It h been virtually synor mous with home ma ing. Quite the lat of its manifold phas is the specializ treatment of ci apartments set fo by Mr. Herts in recently publish book.

Mr. Herts h opened a clear pa where hitherto a tr was scarcely blaz and he may be sure an attentive and terested following readers from among the yearly creasing number of urban apartme dwellers. The volume is notal comprehensive as well as richly su gestive and makes a wide appeal, it covers both the treatment of t little two-room suite and the sp cious duplex or triplex.



A third of the score-odd excellent groups in "Good Taste in Home Furnishing"

Shingle for Beauty and Long Wear

The open market does not afford the extra-quality cedar shingles cut from live timber that we use exclusively in making "CREO-DIPT" Stained Shingles.

And we creosote them against dry-rot, worms and weather decay. They last twice as long as natural wood,—never fade out in streaks. They are stained with pure earth pigments ground in pure linseed oil.

Ask your architect or contractor to specify

"CREO-DIPT"
STAINED SHINGLES

17 Grades—16-, 18-, 24-inch—30 Colors

Any good lumber dealer can supply you for general work or re-shingling, or order Special Colors, "Dixie White" and "Thatched Roof" Effect.

Write for book of homes and colors on wood.

Standard Stained Shingle Co.
1012 Oliver St., N. Tonawanda, N. Y.
Factory in Chicago for Western Trade

Architect L. Barnard for the New Rochelle Realty Co., New Rochelle, N. Y.

This Owner Knows

to the fullest, the comfort and convenience of casements, *intelligently used.*

The windows are *swung out,* and equipped with

C-H Adjusters

A Casement Home—C-H Adjusters

For the interesting How and Why of casements ***write now*** for our ***free*** illustrated "Casement Window Handbook."

The Casement Hardware Company
1 So. Clinton Street **Chicago, Ill.**

How often have you wished

that

you could get that last hour of sleep—the hour you lost by having to get up to tend the fire?

That the radiators would stop knocking, pounding and hissing.

That you could turn the heat on or off without stooping and without wrist-tiring turning?

The DUNHAM VAPOR HEATING SYSTEM

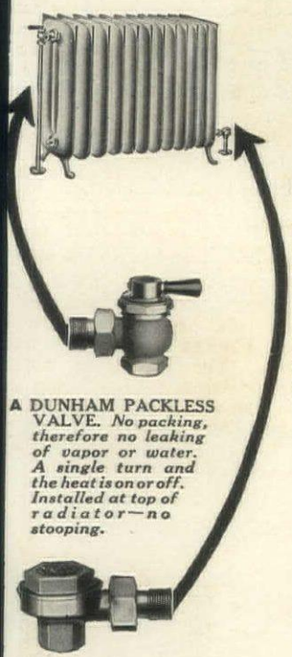
realizes every single one of these wishes. Because of the *Dunham Thermostat* you get that extra hour of sleep. For it automatically assures any desired temperature at your hour of rising (or any other hour) without your even thinking of the fire.

The Dunham Radiator Trap prevents knocking and pounding in radiators. For it automatically expels the cause of the noise—air and water. *It does away with the spurting, hissing air valve.*

The Dunham Inlet Valve enables you to turn the heat either on or off, with a single turn without even stooping.

You can't know real home comfort or coal economy until you install a Dunham. If you are building a new home or moving into another apartment, *make sure that it is heated by the Dunham System.* Any steam fitter can Dunhamize your present heating system at a wonderfully low cost and with little inconvenience to you.

Any Dunham office will be pleased to give your needs individual study, to furnish you precise information as to cost and best methods of installation. Send for our booklet, the **"3 H's."** It throws a new light on the heating problem.



A DUNHAM PACKLESS VALVE. *No packing, therefore no leaking of vapor or water. A single turn and the heat is on or off. Installed at top of radiator—no stooping.*

B DUNHAM RADIATOR TRAP. *Does away with all pounding in pipes. Radiator heats immediately all over. No hissing air valve to spurt water.*

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Ample Capacity For All Cleaning

Next in importance to using an electric vacuum cleaner is to select one with sufficient power to *thoroughly* clean every surface and every fabric. The mere removal of *visible* dust and dirt is but half the job.

There is positive assurance of ample cleaning power in purchasing a

Western Electric Vacuum Cleaner

This large cleaner is especially necessary in homes where imported rugs and heavy tapestries are a part of the furnishings. It will remove all the deep-seated grit which is so disastrous to fine fabrics. One great feature of this cleaner is that dust and dirt *do not* pass through the suction fan, and *cannot* wear out the parts.

To know the possibilities of the Western Electric Cleaner and its adaptability to your home, write for a copy of our illustrated book, "The Clean Way to Clean." Ask for book No. 11-A. It will be sent free.

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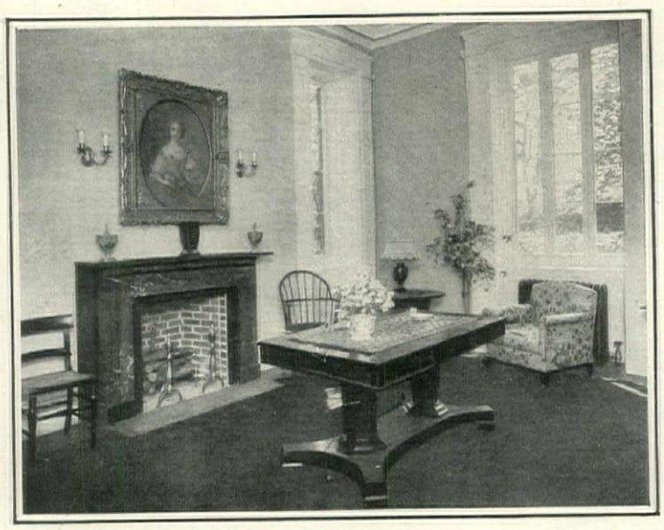

HODGSON *Portable* HOUSES

THE owner of an estate who needs on his grounds a lodge for the keeper, play house for the children, or screen house for recreation in some favorite spot can find what he wants among the many styles of Hodgson Portable Houses.

For the man of moderate means who wants a summer bungalow in the mountains, a cottage at the shore, a garage or poultry house on his lot there is a Hodgson Portable House.

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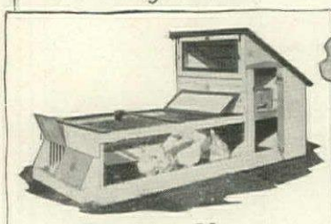
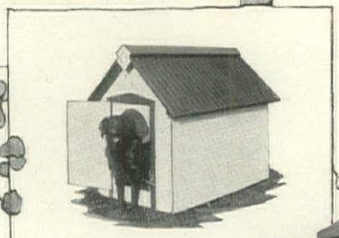
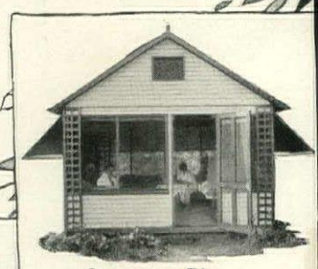
Play House



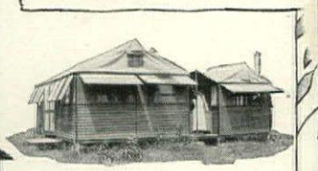
Poultry House



Dog Kennel



Screen House



Tent House

Cottage

A modern parable with a punch! That is what William Allen White has written in

"The One: A Pharisee"

An intensely interesting three-part story with human-being characters and a dramatic climax that drives home a powerful moral. Readers everywhere will be interested in this unusual serial, the first part of which will appear in the

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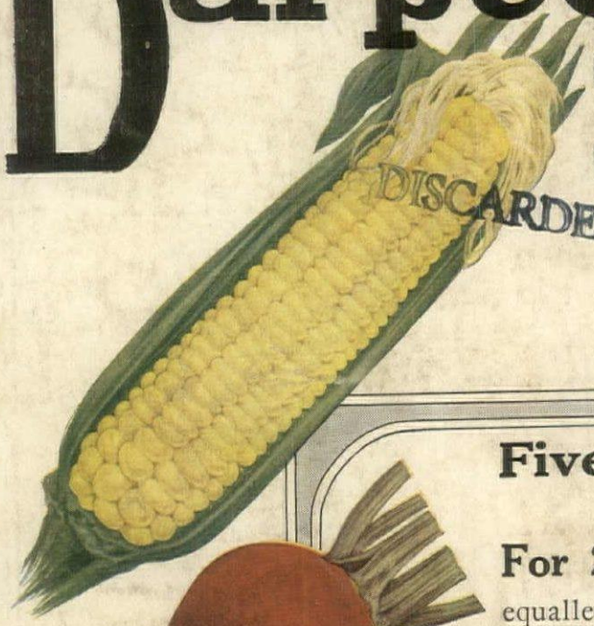
Burpee's Seeds Grow



Five of the Finest Fordhook Vegetables

For 25 cents we will mail one packet each of the following famous Fordhook Vegetables, which are unequalled in their class. No other small collection would quite so completely fill the requirements of the average garden. These are tested and proved Burpee Specialties that have given the utmost satisfaction wherever used.

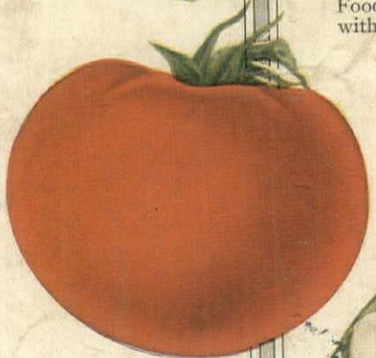
Burpee's Golden Bantam Sweet Corn—The Corn of Gold; the earliest and best first-early corn in existence. First named and introduced exclusively by us and has now become the most popular of all extra-earlies. It is the richest in flavor. The ears are from five to seven inches in length, but what it lacks in size is fully made up in productiveness and quality. The stalks can be grown closely together in rows and in good soil will produce two and three fine ears to a stalk.

Burpee's Earliest Black-Red Ball Beet—Remarkable for its regular form, deeply colored flesh and fine sweet flavor. The upright leaves are of a rich purplish color. The globe-shaped roots develop quickly; smooth and free from any woody fibre. Both skin and flesh are of an unusually deep rich red; this intensity of color is retained when cooked.

Burpee's Earliest Wayahead Lettuce—The name "Wayahead" was suggested by one of our customers as aptly descriptive of its superiority over all other early-heading varieties. One of the surest headers, and of finest quality throughout a long season.

Chalk's Early Jewel Tomato—The earliest real first-class tomato for the family garden; bright scarlet fruits that are smoothly round, very deep, solid and meaty.

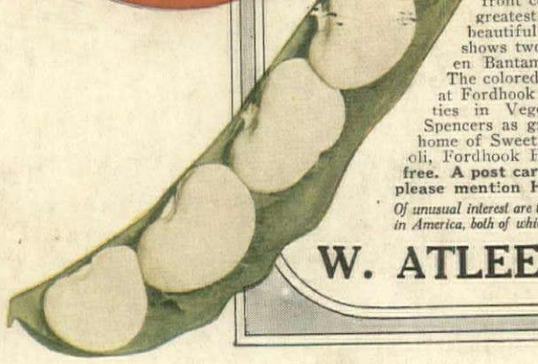
Burpee-Improved Bush Lima Bean—The pods measure five to six inches long by one and one-quarter inches wide. Even when of full size the enormous beans are of the most luscious flavor; they are thin skinned and truly *delicious*.



25c buys all of the above five of the finest Fordhook Vegetables, which purchased separately would cost 50c. **Five collections mailed for $1.00,** and mailed to five separate addresses if so ordered. In each collection we enclose free a copy of an interesting new booklet on "The Food Value of Fresh Vegetables," specially prepared for us by a world-wide authority and illustrated with thumb-nail caricatures.

As a Compliment to the Ladies

we shall include with each collection a regular 10c packet of our Fordhook Favorite Asters, embracing all of the choicest double American varieties.



Fortieth Anniversary Edition of Burpee's Annual

"The Leading American Seed Catalog" for 1916

It tells the plain truth about the best seeds, as proved at our famous Fordhook Farms, the largest trial grounds in America. Several novelties of importance are presented which cannot be obtained elsewhere. The front cover illustrates, in nine colors, the greatest novelty in Sweet Peas—the most beautiful "Fiery Cross." The back cover shows two famous Burpee Bantams—Golden Bantam Corn and Blue Bantam Peas. The colored plates show, painted from nature at Fordhook Farms, six other Burpee Specialties in Vegetables, the finest new Burpee Spencers as grown at Floradale, the California home of Sweet Peas, and the unique new Gladioli, Fordhook Hybrids. **This Catalog is mailed free. A post card will bring it. Write today and please mention House & Garden.**

Of unusual interest are two special souvenirs prepared by two of the most expert women workers in America, both of which are free to our customers in celebration of our Fortieth Anniversary.

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